

THE BROADCASTING PHILOSOPHER. By LORD RIDDELL.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the week commencing SUNDAY, November 23rd.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
BELFAST	

SHEFFIELD (Relay)	PLYMOUTH (Relay)
EDINBURGH (Relay)	LIVERPOOL (Relay)
LEEDS-BRADFORD (Relay)	
HULL (Relay)	NOTTINGHAM (Relay)
STOKE-ON-TRENT (Relay)	
DUNDEE (Relay)	

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By HORACE ANNESLEY VACHELL,
The Famous Novelist and Playwright.

WHAT do listeners want?

I am interested in the answer to this question because I have been asked to deliver a series of talks, and if I consent to do so, I am wondering what I shall talk about, bearing in mind that I shall be addressing innumerable mentalities, each, in degree, slightly differing from the other. So far as I am concerned I have gathered this from half-a-dozen different persons. All and sundry demand from me talks about books or plays, just as they demand from Professor Bragg a talk, let us say, on "Sound." Digging a little deeper, I excavated another nugget. The average listener prefers personalities. If I am to talk about books and plays, he would like to know how I write my books and plays.

I suppose the listener wants to learn something. We might infer from this that educational talks are preferred. Not so; unless an expert is speaking. Long ago, I heard Sir Robert Ball speak upon his own subject—astronomy. Well, I admit frankly that the stars are too distant for me, but Sir Robert stuck them under my nose. Sirius became a friend, instead of a twinkling acquaintance; and the spectroscope (which I had confounded with a stethoscope) illuminated with colours my dim and drab envisagement of the Moon. In fine, a great astronomer made dead worlds live for me.

And so, we come to the inevitable conclusion that personality counts tremendously in wireless, whether we are listening to a champion who tells us how he won the championship of the world at tennis, or to Professor Bragg, who, like Cinqvevall, is conjuring with tuning forks and blocks of wood which emit flute-like sounds. A lecture on "Sound" from me would be received in silence and snooze!

Many persons with whom I have talked

upon this subject have expressed the wish that there might be alternative "themes," on different wave-lengths. Then the highbrow who craved for Bach might listen to fugues at the same moment as the lowbrow was wallowing in jazz. Probably, we shall come to this.

There are great possibilities in duologues. We have had funny duologues, the cut and thrust of two comedians. That "gets across" up to a point, but it grows tiresome. Really, we English are a serious people; we take even our jokes seriously. A debate between a dyed-in-the-wool die-hard and a rabid Communist, strictly limited to ten minutes, would challenge attention. This raises the current question about plays as "themes" for wireless. A play, however well read aloud, is rather a dismal and monotonous entertainment. Once a famous actor-manager read aloud to me a play of my own. I fell fast asleep.

So far as educational talks are concerned, the supply will create the demand. Listeners of youthful age begin, naturally enough, with what is not educational. They like jazz because it has a "kick" to it. And then, insensibly, they demand something more truthful. When the tunes grow hackneyed, they, without being aware of it, ask for classical music. And so, day by day, they stroll leisurely from what is essentially bad to what is essentially good. They are being self-educated, pressing on and upward all the time.

Interest in any theme depends upon whether or not the reception is perfect. That again depends upon the "set," and upon atmospheric conditions. Reception is not a matter of cost. I have listened with a cheap set, and

(Continued overleaf in column 3.)

Hymns for the Twilight Hour.

Stories of Family Favourites.

THERE can be little doubt that "Abide with Me" is one of the favourite evening hymns in all the churches in Britain and the Empire, as well, probably, as in the U.S.A. It has a touch of sadness about it, associated, however, with a note of triumph, which makes it very true to human life, and it thus appeals to all classes. It was written on September 4th, 1847, and its author died on November 20th of the same year, so that the words—
Swift to its close ebbs out life's little day,
were perfectly true in his case, as he well knew when the hymn was penned.

A Poetic Prophecy.

The Rev. Henry Francis Lyte was the rector of the fishing port of Brixham, on Tor Bay, when he wrote the hymn, and it was actually written down on paper at Berry Head House, half a mile from the town, where the sea laps the foot of the garden. Although he had not preached in his church for some time, owing to his ill health, on this particular Sunday he expressed his intention of preaching "for the last time" before he went to Nice, where his physician had ordered him to winter.

It proved indeed the last time, and when he returned home he walked down the garden path to the seashore, and strolled about in the dusk of a beautiful September evening. Who will say what passed there? He had had bitter disappointments at Brixham, much ill health, and now the end was coming fast, and he knew it. When he cried out to the open sea those words with which his great hymn opens: "Abide with me; fast falls the eventide," he was not thinking altogether, or even chiefly, of the day's close, but of life's.

Surprised His Family.

There can be little doubt that these circumstances, the stillness, the sea, the eventide, his approaching departure, his quitting his beloved flock and his family, all told upon his spirits, and depressed and elevated him at the same time, making him exclaim:

When is death's sting? Where, grave, thy victory?
I triumph still if Thou abide with me.

There can be little doubt, either, that the hymn was practically composed in his mind before he returned indoors, for his family, thinking he had quietly retired to bed, was surprised, an hour later, by his appearance with a paper in his hand, from which he read to them his new hymn, and showed them the tune he had also composed to it! This is seldom sung now, as Dr. Monk's great tune, "Eventide," has taken an unshakable place as the one tune to "Abide with Me." Dr. Lyte died at Nice, and his last words were: "Peace! Joy!"

The Bishop's Grotto.

The evening hymn, however, has been, to the English-speaking race for 180 years, Bishop Ken's "Glory to Thee, My God, This Night," the last stanza of which has also come to be called *The Doxology*:

Praise God from Whom all blessings flow,
Praise Him all creatures here below,
Praise Him above, ye heavenly host,
Praise Father, Son, and Holy Ghost.

Wells Cathedral has many claims to celebrity, but few greater than the fact that Ken was its bishop, and that he wrote this world-known hymn in the beautiful old garden of the palace. In a corner of this old garden the visitor is still shown Bishop Ken's Grotto, where he used to sit and meditate, and it is traditional that the hymn was actually composed in this quiet spot.

Perhaps, if a test of popularity is the frequency with which it is sung in the evening, for the benefit of listeners, Keble's "Sun of My Soul" would take first place. The hymn, as we know it in our hymnals, consists of a selection of six or seven stanzas from the poem, entitled "Eventide," in Keble's "Christian Year," beginning: "Thy gone, that bright and orb'd blaze," and consisting of fourteen verses, seven of which are seldom, if ever, included in the hymn.

Composed in Half-an-Hour.

Some hymnals include a verse which the Ancient and Modern unite:

Thou Framer of light and dark,
Steer through the tempest Thine own ark;
Amid the howling wintry sea
We are in port if we have Thee.

Keble, of course, is one of the great names of the English Church, and it is said that the fine church at Hursley was built out of the profits of "The Christian Year," which went through edition after edition, and is now an English classic. His grave is at Hursley, where he lived and ministered, much beloved, for thirty years. The tune "Abide" was written, it is said, by Sir Herbert Osakeley, in half-an-hour.

A Festival Hymn.

Another hymn which ranks very high among evening hymns is "Saviour Again to Thy Dear Name We Raise," by Canon Ellerton, who wrote it to an existing tune called "St. Agnes," although it is now invariably sung to "Pax Dei," by Dr. Dykes, who wrote the tune specially for Sir Henry Baker when he was compiling "Hymns Ancient and Modern." The hymn itself was written in 1886 for the Festival of the Malpas, Middlewich and Nantwich Choral Association, and the first draft, which differs very much from the hymn as we now know it, was written on the blank side of a piece of sermon paper, from which the Canon had preached on the previous Sunday. The well-known first verse appears in this draft as follows:—

Father, once more before we part, we raise
With one accord our parting hymn of praise:
Once more we bless Thee, ere our songs shall cease.

Then, lowly kneeling, pray Thee for Thy people.

Written in an Orange Boat.

We can only briefly mention such beautiful and favourite hymns as "The Day is Past and Over," which is a translation from the Greek, or "Saviour Breathe an Evening Blessing," or even that universal favourite "Now the Day is Over," but the story of "Lead, Kindly Light" is so unique that it must be told, especially as Cardinal Newman tells it himself in his "Apologia pro Vita Sua."

In 1833 he was travelling on the Continent and a sudden attack of illness kept him at Castle Giovanni for three weeks. At the end of that time he was sufficiently recovered to attempt to get to Marseilles and so home. "Before starting from my inn," he writes, "I sat down on my bed and began to sob bitterly. My servant, who had acted as my nurse, asked what ailed me. I could only answer, 'I have a work to do in England.' I was aching to get home, yet, for want of a boat, I was kept at Palermo for three weeks. I began to visit the churches, and they calmed my impatience, though I did not attend any services. At last I got off in an orange boat bound for Marseilles. We were becalmed for a whole week in the Straits of Bonifacio, and it was there that I wrote the lines, 'Lead, Kindly Light,' which have since become so well known."

PAUL PRESTON.

What Do We Want?

(Continued from the previous page.)

felt that the speaker was in the same room with me, talking to me, quietly and articulately. This question of articulation is vital. The illusion—for it is nothing else—fades like any mirage, if articulation be faulty. Immediately, we are conscious—and disagreeably so—that the speaker is far away. The delightful sense of intimacy goes, and with it vanishes—personality.

* * * * *

Perhaps the greatest enemy of wireless is the loud speaker. Most loud speakers remind me of the gramophone. I have got the best results with the ear clips, and very soon one becomes accustomed to them, although at first they are a source of mild irritation. Still—the loud speaker may be improved. He is damned by the adjective. If he would speak less loudly—? The personation of a soft, clear voice is irresistible. If I were the general manager of a wireless company, I should scrap automatically all speakers with loud, raucous voices; I should "specialize" in clear, diapason tones.

* * * * *

But, let us return to our original question. What do listeners want? Can't they tell us? The few can console themselves with this happy reflection. In the cinema, with its ever increasing public, in the lecture-room, in novels and plays, there is a steady demand for "good stuff." There is, admittedly, a big public for bad stuff, but that public is diminishing. That public gets "fed up" with quantity as opposed to quality. But the public that exacts quality is increasing. What the few demand from wireless to-day, the many will insist upon to-morrow.

* * * * *

In conclusion, I hark back to that magic word—personality. As a young man the waltzes of Strauss became infinitely more entrancing when Strauss himself was conducting his own orchestra. To persons lacking in imagination the mere sight of Mary Pickford walking down Piccadilly kindled fresh enthusiasm in the "movies" in which she was featured. I don't think we can have too much "personality" in wireless.

—*—

BROADCASTING gives us not only the Greenwich time signal in "dot seconds," but also the obitue of Big Ben, which is quite accurate enough for most people as its error was only one second in two hundred and ninety-three days.

* * * * *

It is stated that Dr. Rice Hamilton, who is proceeding on a scientific expedition to the little known country between the Upper Amazon and British Guiana, has taken with him wireless apparatus capable of transmitting to Europe.

* * * * *

WIRELESS telephony has been seized upon as a valuable aid by a number of business houses in Greece, where the wireless regulations permit of the private use of this means of communication. Four important firms are already equipping their premises with wireless telephone sets to link up their head offices in Athens with their branch offices in the Piræus, and further inquiries for similar sets have been received from other commercial firms.

* * * * *

At the Radio World's Fair, New York, was exhibited what is probably the smallest loud speaker in existence. It could easily be concealed in one hand, and when placed on a large coin, it appeared lost in comparison. Nevertheless, it worked quite well and could be heard at a distance of ten feet.

"Elizabeth."

The Story of the Opera.

The first London performance of "Elizabeth" will be relayed from London to all stations (except Birmingham, Bournemouth and Belfast) on Monday, November 24th, at 8.45 p.m. Listeners should note, in particular, the conclusion, where the orchestra alone illustrates the action on the stage.)

A FEW bars of cheery May-Day music from the orchestra and the curtain rises upon the terrace-garden of a manor house perched upon a hill that looks over the town of Bideford and so out to the Atlantic. Elizabeth of England stands by the terrace wall looking out to sea. She leans upon the shoulder of a page. Below, in the harbour, mariners upon Escombe's ship sing a chanty.

"A sad song for this First of May," says Elizabeth. But when she learns whose ship it is, she is all eager to hear the song again. For Escombe, on the previous evening, has sung before her a tender love-song. "Only tell her that I love," and Elizabeth has taken it for herself. Yet it was really to his sweetheart, Dorothy, that Escombe sang. The page sings again the first verse, and then slips away, for the Queen is lost in tender dreams. Sadly she thinks of the lonely Princess who ever gazed seawards seeking a true love that never came.

Now Escombe climbs the hill, singing, as he comes, the second verse of his love song. From beneath the window he calls softly to Dorothy. She pleads to go away with him; to leave "this narrow-circling Court." She dreads the Queen and that Elizabeth may steal Escombe's love. Escombe laughs at her fears, and tells Dorothy how he has loved her since childhood days, playing by the sea.



"Rouse ye, men of Devon! England and the Queen!"

Elizabeth has entered quietly and overheard. In the scene with Escombe that follows she passes through many phases of emotion. At last, Escombe replies that he loves and has always loved Dorothy only. With an outburst of the rage inherited from her Royal father, Elizabeth demands Escombe's sword and consigns him to the Tower; Dorothy she banishes to Ireland.

As Elizabeth stands motionless, a crowd of merry townsfolk streams up on to the terrace singing a May Day carol. A country dance follows. Into the midst there staggers an exhausted messenger to tell that the Armada has sailed from Cadiz. "Rouse ye, men of Devon! England and the Queen!"

Elizabeth recognizes that once again her country must come first. She summons Escombe to her presence, knights him with his own sword, and sends him off to his ship. The crowd streams down hill after him. Elizabeth stands alone looking out to sea. It is sunset. Softly Dorothy enters, kneels to the Queen, and kisses the hem of her robe. Elizabeth draws the girl to her feet and embraces her.

The Broadcasting Philosopher.

By LORD RIDDELL.

IF some visitor from another planet were to come here armed with authority to take any position he might fancy, I wonder what his choice would be? If he decided to become King or Prime Minister he would make a mistake unless a perfect glutton for work and responsibility. My advice to him would be, "Get yourself appointed Controller of Broadcasting and Wireless with plenary powers." Just think what he could do! He might preach his favourite doctrines, religious, political, and otherwise, he might carry on educational campaigns, he might enforce his own views regarding music, art, literature, the drama, cooking, and household management, he might disseminate only such news as he considered for the public benefit, he might popularize his favourite singers, actors, actresses, and preachers, he might criticize everything and everybody, and generally speaking have a high old time, after which he might return to his planet and watch with amusement the result of his labours.

Pandemonium Averted.

All this is pointed out, but of course in more serious fashion, by Mr. Reith, Managing Director of the B.B.C., in his brilliant and fascinating "Broadcast Over Britain" (Hodder and Stoughton, 6/-). Perhaps a more appropriate title would have been "British Broadcasting," as the book describes the development of the invention, and the past and future policy of the B.B.C.

Mr. Reith is justly proud of the company and its achievements. No other great invention has been developed with similar speed and success. We can hardly realize that British broadcasting is but two years old, and still less can we understand the technical difficulties which have had to be overcome. There can be no doubt that the authorities at the G.P.O. acted with commendable sagacity and foresight when they decided to restrict the right to transmit broadcast matter to one institution. Had they not done so there would have been pandemonium. The B.B.C., to whom the monopoly was granted for a limited period, is a commercial undertaking established by manufacturers of wireless apparatus. The rapid development of broadcasting is due to their enterprise and in addition they have established a valuable industry providing employment for thousands of workers. Here it may be noted that the B.B.C. trademark is a guarantee of British goods. How British manufacturers and their employees will face at the end of this year when this market is thrown open to foreigners remains to be seen.

Who Shall Decide?

British broadcasting is a remarkable instance of the value of co-operation. The B.B.C. receive from the Government a proportion of the licence fees paid by the owners of receiving sets, to this they add a percentage of their manufacturing profits, and thus provide the fund which furnishes and maintains the transmission stations and supplies the entertainment. Mr. Reith claims that his company have exercised their great and unique powers with fairness and impartiality. This claim will meet with general approval. The public have been well and faithfully served by Lord Gainford, chairman of the B.B.C., by his colleagues on the Board, and by Mr. Reith and his staff.

The author of "Broadcast Over Britain" is a philosopher as well as a man of business, and one of the few people who possess a statesmanlike grasp of the possibilities, advantages, dangers, and difficulties of broadcasting. Concentration of transmission facilities under one control

was inevitable, but, as Mr. Reith indicates, this involves serious problems for those entrusted with the management of an instrument armed with millions of tongues. Political and religious subjects are good examples. Is broadcasting to be used for political propaganda? If so, are speakers to have the same privileges as they enjoy when addressing public meetings or writing in the Press? Who is to decide what views are to be expressed and which suppressed? What is to be done regarding the delicate matter of religion? Mr. Reith says—

"The Christianity which is broadcast is unassociated with any particular creed or denomination. It is such that all, except the hypocritical or the extreme, may hear not only without offence, but with approval and profit. It is a thoroughgoing, optimistic, and manly religion. It does not put a stained-glass window between the observer and the facts. It may certainly bring the complex problems of ordinary life into relief, but it does so in order that they may be dealt with. If it increases the difficulties, it also offers the courage to overcome them. It indicates the means by which they may be handled, before they handle us. It does not present the Almighty in the guise of what has been described as a lawyer's God policing his universe, but as a companionable and sympathetic spirit. It is not presented as an added accomplishment but as an integral part of life, born of need. It is not a 'Safety First' policy."

The Power of the Broadcaster.

Most people will approve of these sentiments but many others hold different opinions. The pen of a Gibbon would be required to describe them in detail. Are they to be excluded? Is broadcasting to be the monopoly of any particular phase of religion, or of any particular set of political ideas? Although ostensibly the B.B.C. hold the monopoly, the Postmaster-General quite rightly has the final word on all questions of policy. Therefore, in effect, broadcasting, like the telegraph and telephone, is a Government affair. Its peculiarities may well cause Postmasters-General anxious moments. Governments are often faced with difficulties when dealing with new ideas which do not happen to correspond with their own opinions. What would have happened had there been a broadcaster in Jerusalem 1,924 years ago? Would Pontius Pilate have allowed the free use of it?

Some philosophers have contended that new ideas although correct should not be promulgated too rapidly. They allege that mankind can only proceed safely if they proceed with deliberation. Others were of opinion that ingrained habits and conservative tendencies are not only adequate safeguards but bars to progress. Now, however, we are living under new conditions of rapid and far-reaching publicity. Broadcasting is the latest and one of the most powerful. But *volens ambulando* is a good and well-tried maxim. In other words, take each fence as it comes and do your best. Prophylaxis, or fortifying the body to resist attack, is the most notable feature of modern medicine. Let us hope that the world will find some anti-toxin to guard against the dangers of a super-mechanical age.

GIVING evidence before the Royal Commission on Lunacy at Westminster recently, an official of the Ministry of Health said that lunatics frequently complained that they were being poisoned by wireless!

England Ten Thousand Years Ago

A Talk from London, by C. H. B. Quennell.

IN the everyday life of the Neolithic, or New Stone Age, the Bronze and Early Iron Ages, we shall be dealing first with a period which started some 7,000 to 10,000 years ago, and finished with the coming of the Romans. We will leave our wireless sets behind us and, imagining that we are in the New Stone Age, take to the tractway and go to Caesar's Camp by Folkestone. Here we shall find that the Land Bridge of the Old Stone Age has disappeared and England has become an island.

We may, on looking out to sea, notice a little fleet of dug-out canoes being vigorously paddled across from the mainland, and the first concern of the men when they land is the safety of the cattle which have formed part of the cargo. These are like the small black Welsh cattle of to-day and are driven up on to the chalk downs.

Men of Property.

Here a camp is made by digging a ditch and bank with a wooden palisade on the top. The men have antlers for picks and shoulder blades for shovels; but their stone axes are better than those of the Old Stone Age, being more finely flaked, with sometimes polished cutting edges; even with these, men can make little impression on the forests which fill all lowlands and are full of wolves, so, as herdsmen, he keeps to the tops of the Downs where he is sure of food for his animals.

We can now notice the men; they are small and long-headed, with dark curly hair and they and their forebears have gradually trodden their way up from the coastlands of the Mediterranean; but in some indefinable way they are different from the cave-free hunters of the Old Stone Age and then we discover that it is because they have become men of property.

Civilization and the Protective Instinct.

Man, apparently, is civilizing himself not only by making things, but by protecting them. We now see that the men are scooping out little holes in the ground and setting up roof trees against which they lean saplings and cover these with rough thatching, giving the form of a bull tent.

We notice another party bringing up some rough pots with great care and these are carried into the first hut which is completed. These contain grain and the men have learned to make narrow terraces on the hillside which we call to-day Lincets, or Lynchets, and here they sow some of their corn.

This pottery is a new and very useful invention; some ingenious man discovered a piece of clay burned quite hard in one of the fires and thought out how he could mix the clay with sand and bake it into the shape of something which would hold grain, or milk, or enable a savoury mess to be cooked over the fire.

An Imaginary Journey.

We find cooking pits outside the circles where the huts used to be. Stones were placed in the pits and a fire made; the ashes were then raked to one side, and the carcass of a beast being put in, it was covered with ashes and covered up with turf when the imprisoned heat turned the pit into an oven.

The women use the skins to make clothes, which they sew together with sinew; others grind corn between two stones and make cakes to be cooked in the ashes. Another group may be flaking flints into spear and arrow heads and sickles to cut the corn with.

We will now imagine a very incongruous thing—that we have taken to an aeroplane and are cruising over Neolithic England! If we go by the South slope of the North Downs on

the line of what we now know as the Pilgrims' Road, or by the South Downs from Eastbourne, or from Weymouth by way of Maiden Castle, near Dorchester, to Badbury, near Wimborne, or from the Chilterns by way of the Berkshire to the Marlborough Downs, we shall find that all the hill-tops are thickly populated with earlier comers of the same race and that on the hills they have constructed a system of camps and connecting trackways which converge on Stonehenge.

Worshipping the Sun.

We will skip some thousands of years and go there ourselves somewhere about 2,000 B.C. Here we shall see the people splitting the big stones that lie about with the aid of fire and then pounding off the inequalities with heavy stone mauls before the surfaces are finished with stone axes. Then with levers and rollers they move the stones forward to where they are building a sun temple where, with appropriate sacrifice, they can worship the Lord and Giver of Life. For this reason, we call them the megalithic builders, because they used large stones which they set up on end and bridged with a lintel.

Now we come to one of the stepping stones in the course of civilization. About this time other races of men were finding their way into England and one stream came from the Eastern Mediterranean by way of Gaul.

The First Sight of Metal.

The new-comers were dark and broad-headed, but the momentous fact about them is that they brought with them flat bronze axes. Imagine the commotion and astonishment which would have been caused by seeing metal for the first time!

The Neolithic Man spent months flaking his flint axe and it may have splintered the first time that he brought it down on the skull of a springing wolf, and now he was confronted with a new material which was tough and would not splinter. If the edge was dented, it could easily be straightened out, because bronze can be forged when cold.

With the advent of iron, man was able to make great progress. He still lived on the hill-tops, because even bronze would not make much impression on the dense forests; but he improved his camps and added banks and ditches and made the entrances veritable mazes for the unwary. He had to do this because he was accumulating more and more property and with it, he accumulated worry; but bronze helped him, because with it he made good swords, daggers and shields and could fight for his possessions.

Founders of Modern England.

Life was becoming easier. The Bronze Age men were bigger and better nourished than their fore-runners. They learned to spin and weave cloth for clothing instead of skins, and made bronze razors and shaved, with oil as a lubricant.

So life went on. The Goideals, Gaels, or Celts, began to arrive about 700 to 500 B.C., and they were the fore-runners of the Irish, Manx and Highlanders, and then we come to another stepping stone. About 450 B.C. the Brythons, or Britons, began to arrive, and they not only gave their name to our country, but they started modern England because they introduced iron. Man was now much better armed for another assault on Nature and moved down from the hill-tops; but he was timorous of lowlands and the unexpectedness of the woods, so, instead of the palisade of the camp, he put a girdle of water between himself and the ferocity of wolves or other men.

Listeners' Letters.

(All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.)

Wireless by Night and Day.

DEAR SIR.—I was very interested in an article in *The Radio Times* called "Light and Your Set," and would like to know if I am correct in believing that in the earliest history of wireless messages could not be sent during the bright sunlight hours, and that transmissions were only sent at night.

Yours, etc.,

Weston-super-Mare. (Mrs.) H. Lx R.

[From the earliest days it has been recognized that wireless messages could be transmitted greater distances by night than by day. This still holds good. The B.B.C. programmes, for instance, cannot be heard in Christiania in the daytime, but they are clearly audible at night.]

Tut-Tut!

DEAR SIR.—The other day, our butcher boy was the cause of some amusement.

Knowing that I had a receiving set, he hinted that he would like to hear it work as he had only listened once, and that was, to use his own words: "When Lord Knutsford was making an appeal for something or other; but it wasn't a success, as his voice kept on being interrupted by 'osculation'!"

Yours, etc.,

Dover. G. F. T.

Success Through Listening.

DEAR SIR.—In the Spring Mr. Handley gave a talk on Bee-keeping from Birmingham which so interested me that I determined to make a start.

I bought one stock of bees at the end of April and a swarm in May, and from them I have had half a hundredweight of honey after leaving their winter store. I also thought I would try my luck in the Warwickshire Beekeepers' Show, which was held at Sutton Coldfield, and I received first prize in Members' Class, V.H.C. and reserve in two other classes, and V.H.C. for beginner.

Yours, etc.,

Birmingham. N. F. M.

The Children's Corner from Chelmsford.

DEAR SIR.—The addition of the afternoon transmission from Chelmsford is greatly appreciated, but there will be general disappointment in many homes outside the London area if it does not include the London Children's Corner, which is one of the brightest features of the B.B.C. programmes.

Yours, etc.,

Westcliff-on-Sea. I. W. P.

[The High Power Station will include the London Children's Corner when the station is moved to its permanent quarters.]

Too Much Savoy Bands?

DEAR SIR.—I should like to express the opinion, which I know is shared by many beside myself, that we are having rather more Savoy Bands transmissions at the present time than the average listener can appreciate.

A man returns home from his day's work, has tea, then probably about nine o'clock he is free to light his pipe and enjoy an hour's music before retiring to bed. At 9.30 there is a half-hour break for news, etc. At 10 p.m. he hears: "We are now going over to the Savoy Hotel for an hour's dance music."

Now, does the average home appreciate this? I think not, and I would suggest that it is a style of music of which one quickly tires.

Yours, etc.,

Winchmore Hill, N. B. W.

[The Savoy Bands are broadcast only three times per week out of eight transmissions.]

(Continued in column 3, page 386.)

Official News and Views. GOSSIP ABOUT BROADCASTING.

Broadcasting from a Mine.

ARRANGEMENTS have been completed by the Leeds-Bradford Relay Station for the broadcasting of a concert from a mine, 1,500 feet below the surface of the ground. Mr. George Lister, a Leeds comedian, and the Whitwood Collieries Silver Prize Band will form the programme. This novel entertainment will be given by permission of Messrs. Henry Briggs, Son & Co., Ltd., Whitwood Collieries, Normanton, on Friday evening, November 28th.

In Memory of a Great Musician.

One of the most distinguished living musical scholars, Professor D. F. Tovey, of Edinburgh University, will give a short lecture recital on Mozart at the Edinburgh Station on Friday, December 5th, to commemorate the occasion of the great musician's death. On the same evening Mr. George Macdonald, C.B., LL.D., will give another talk on "The Romans in Scotland," a subject on which he is recognised as the leading authority.

Cardiff's Mozart Programme.

A Mozart programme, contributed by two famous artists—Miss Daisy Kennedy, solo violin, and Mr. Maurice Cole, solo pianoforte—will be given at the Cardiff Station on Friday, December 5th. Two Mozart sonatas for violin and pianoforte will be included in the programme.

"High-Brow" Music on Saturday.

The Wagner-Tchaikovsky programme given at the London Station on a recent Saturday evening was found widely acceptable. The experiment was interesting in view of the general belief that a Saturday night programme should contain nothing but light, popular items.

Tannhauser and Lohengrin.

The idea is again embodied in the programme to be broadcast on Sunday afternoon, November 30th, from London.

In addition to Tchaikovsky's "Chanson Triste" and "Chant sans Paroles," the Tannhauser Overture and the Introduction to Act III. of Lohengrin will be given. Of the "Symphonie Pathétique," by Tchaikovsky, the Five-Four Movement and Scherzo are the most popular movements, and these will conclude the programme.

The London Scottish Choir.

On St. Andrew's Night (November 30th), the London programme will be distinctly Scottish and will contain, instead of the usual hymns, two fine old Psalm tunes, "Strengthen" and "Orlington." These will be sung by the London Scottish Choir, conducted by Mr. J. D. M. Hodge. The same choir will also give part-song arrangements of well-known Scottish tunes.

An Interesting Debut.

Miss Marjorie Gullan's verse-speaking choir will make their first appearance before the microphone on Sunday evening, November 30th, in London. Miss Gullan is well known for her beautifully-rendered readings from the Bible, and she will give listeners a short reading of this nature.

The St. Andrew's Night address will be given by the Rev. Archibald Fleming, D.D., of St. Coloma's (Church of Scotland), Pont Street, London, W.

Radio Fantasies.

The second of a series of Radio Fantasies will be given at the Birmingham Station on Wednesday, December 3rd, at 8 p.m. The idea is

to blend a harmony from the arts of Music and Poetry. The present series centre around the Seasons: the first, "Crown of the Year," represented Autumn, and that to be given on December 3rd, "Life's Slumber Time," will represent Winter.

Three thousand listeners in all parts of the Kingdom wrote in appreciation of "The Crown of the Year." It is, therefore, proposed to continue the series at intervals.

West Country Ballads.

Some of the most famous old British ballads, in particular those of the West Country, will be sung by Miss Carmen Hill and Mr. Kenneth Ellis at the Cardiff Station on Tuesday, December 2nd.

Manchester Organ Recitals.

The first of a series of organ recitals by Dr. Kendrick Pyne will be relayed from the Town Hall, Manchester, on Saturday, December 5th. Before he was twenty, Dr. Kendrick Pyne had held three successive positions as organist in the West of England. In 1875 he was appointed organist of Manchester Cathedral, in succession to the late Sir Frederick Bridge. He has since spent most of a long and distinguished musical career in Manchester, being created Doctor of Music by the Archbishop of Canterbury in 1900. His recital on December 5th will include Bach's superb Prelude and Fugue in A Minor and Widner's Organ Symphony in F Minor.

Liverpool Composers.

The Liverpool Station Symphony Orchestra is making its second appearance on December 5th. The occasion is an evening devoted entirely to the works of Liverpool composers. The conductor will be Mr. Gordon E. Stately, one of whose compositions—"Romance" for violin and orchestra—is to be performed. There will be a Comedy Overture by Alfred Sutton; Pianoforte Concerto in D Flat Major, by Douglas Miller (with the composer at the piano); Suite for Orchestra, "The Joy of Life," by the late F. Morrison; and the Suite, "The Open

Road," by F. Nicholls. Mr. George Hill will sing two groups of baritone songs, composed by Norman Peterkin—one group with string quartet accompaniment, and the other accompanied by the piano. Miss Alice Vaughan, contralto, will sing two groups of songs by F. Nicholls, who will accompany her. Humour will be provided by Stanbury and Barry, local entertainers at the piano, who compose their own songs.

A Novel "Children's Corner."

The Artistic Director has arranged for Monday, November 24th, a programme which should make a strong appeal to all who are interested in children. It will be, in effect, a "Children's Corner for Grown-Ups." The items, as the programme shows, are all essentially "grown up," yet they are intimately concerned with the delicate and quaint fancies or facts of childhood's imagination and experience.

The First Broadcast British Opera.

The short, romantic opera, *Elizabeth*, by A. Corbett-Smith, was the first opera by a British composer ever broadcast in any country. It was also the first opera ever broadcast from a studio by the B.B.C. An admirable cast has been secured for the first London performance, on Monday, November 24th.

Nottingham Women Singers.

One of the finest prize choirs of women in the country—William Turner's Ladies' Prize Choir—is to broadcast from the Nottingham Studio on Friday, November 28th. This choir was inaugurated at Nottingham in 1902, has a membership of 140 Nottingham women, and has won forty prizes in open competitions, including twenty first prizes. On four occasions it has carried off the first prize from the National Eisteddfod of Wales; it won the first prize at the Birmingham Musical Festival in 1922, and it has gained first prize at musical festivals in Liverpool, Leicester, Nottingham and other cities. Mr. Turner, who founded the Choir, is still the conductor and organizer.

A Clever Entertainer.

Captain H. A. Brown, Secretary of the Nottingham Cricket Club, is a clever entertainer at the piano. He will be heard from the Nottingham Station on Friday, November 28th.

Three Wireless Plays.

Mr. William Macready, Dramatic Producer at the Birmingham Station, is paying a return visit to Liverpool with three short plays, on November 28th. The plays are *Delicate Ground*, by Charles Dancie; *The Irish Doctor*, by J. K. Wood; *Number Thirteen*, by George Robinson. Mr. Macready is being supported by Miss Edna Godfrey-Turner, who was with him on his previous visit in David Garrick, Miss Edna Lester and Mr. Parker Lynch. Incidental music will be played by the Station Trio.

Old English Music.

A feast for lovers of Old English music will be provided by the Bournemouth Station on Friday, December 5th. The programme will consist of the works of Byrd, Purcell and Arne. The singers will be Miss Kate Winter, Miss Gladys Palmer, Mr. Sydney Coltham, and Mr. Harold Williams. The instrumental music will be rendered by Miss Anne Farnell-Watson at the Harpsichord and by the Wireless String Orchestra.



Reproduced by permission of the National Gallery, London.

THE NATIVITY. By PIERO DELLA FRANCESCA.

This picture will be among those to be discussed by Mr. Stewart Dick in his talk from London, on Monday, November 24th, on "The Nation's Pictures"—Fra Filippo and Piero Della Francesca.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

HOLST'S "PLANETS."

(BIRMINGHAM, TUESDAY.)

THE "Planets" is a big-scale orchestral work in seven sections of which the first four are to be performed to-night.

The intention of the work has nothing to do with either astronomy or classical mythology. The composer's idea has been to represent in music the emotions connected with the supposed astrological significance of the planets.

To express what is in his mind he employs a very large orchestra, including two Tubas, Bells, Gong, Glockenspiel, Celesta, Xylophone, Harps and Organ.

In what follows I have incorporated the description by the composer himself, as given to me before the first performance in 1920 and have indicated his words by the use of italics.

I.—MARS, THE BRINGER OF WAR.

Here we have the conception of *sheer brutality and the senselessness of strife*. There is none of the pageantry of war, none of the "glory" of conquest, none even of the pride of self-defence. This is war as the victorious General Sherman described it some time in the middle of the last century, and as many have found it to be in our own days—"Hell with the lid off." But Holst's Hell is not a realistic hell; it is rather the spirit than the body of devilry that he gives us. It is Hell sublimated—but Hell all the same.

Note the relentless rhythm of the opening—five in a bar. It persists almost throughout the piece, and attains a cumulative force that becomes almost unbearable. As first heard this rhythm is given by STRINGS played *collegno* (i.e., tapped with the wood of the bow, instead of played with the hair), a KETTLEDRUM played with wooden sticks (instead of the usual felt-headed sticks) and HARPS, giving the rhythm in an octave "ping," low down their compass. Against all this the GONG gives out a continuous tremulous vibration. The effect of the whole is bare, gaunt and sinister.

For a close description of the rest of the piece space is insufficient; but its general spirit has been sufficiently indicated.

II.—VENUS, THE BRINGER OF PEACE.

This is a study in soft orchestral tint.

Really this is perhaps an expression of pure beauty, rather than of peace, which is, after all, a purely negative thing. In any case it is essentially an intense peace of mind that is pictured rather than a mere peace of nature.

III.—MERCURY, THE WINGED MESSENGER.

Here we have volatility—a rushing through space and never settling anywhere.

This movement has been described as inferior. To me it is one of the best Scherzos (i.e. light, rapid jocular pieces) ever written. The composer has set out to suggest lightness, grace and the speed of thought, and has perfectly succeeded. Here is a combination of Puck and Ariel, and the humour that is present takes a truly Puckish tinge, i.e., it is not grose or grinning, but light-hearted and merry.

IV.—JUPITER, THE BRINGER OF JOLLITY.

The Thunderer is not represented. Instead we have the jollity that likes good meat and drink. In the middle we have the dignity of Jupiter, in a fine folk-songish strain that Dr. Vaughan Williams has described as not quite fitting for its context. (He says it ought to be set to appropriate words for the singing of great crowds at public celebrations.) As for the jollity, one who was present at the first rehearsal tells me that whilst this portion was being played, the Queen's Hall charwomen

were found to have put down their brooms and buckets and to be dancing in the corridors, and the Double-Basses of the orchestra (when not for the moment professionally occupied) were seen to be rhythmically bobbing up and down behind their instruments. I mention this incident with some timidity, as when once before I alluded to it in print I received a letter from "The Queen's Hall Dusty Fairies" protesting that I might have got them discharged! Years have, however, passed, and the lovable offence is surely now "statute-run."

FRANCK'S SYMPHONY.

(MANCHESTER, FRIDAY.)

César Franck (1822-90) was Belgian born but lived all his life in Paris, where he occupied positions as an organist and as a professor of the Conservatoire. His music is serious and often highly emotional, sincerely felt and generally extremely beautiful.

The Symphony has three Movements. Tunes from the first and second Movement recur in the third, so binding the whole work together.

I.

There is a *slow* Introduction. Note its opening Tune in the LOWER STRINGS: a great deal grows out of this.

Then comes a *quick* passage in which that opening Tune is extended, and stiffened into something very vigorous and forceful—really the FIRST MAIN TUNE of the Movement.

Then the *slow* passage returns; the *quick* First Main Tune is heard again, and is now followed by a SECOND MAIN TUNE—a tender one, opening, in STRINGS alone, with a scale-wise ascent of four notes, by which it can easily be recognized whenever it returns.

This material is developed for a little time, and then there grows up an orchestral climax, and at its height there is a triumphant syncopated tune for FULL ORCHESTRA—a THIRD MAIN TUNE.

From this point on it is a matter of development and then of recapitulation of the material heard, and listeners should by now be well acquainted with this.

II.

At a gentle, but not *slow* speed. STRINGS plucked (*pizzicato*) and HARPS begin with a Tune of tender melancholy. In a moment the COR ANGLAIS (or Alto Oboe) creeps in with a graceful tune, which should be well noted, as it is of importance not only in this Movement but in the last one.

A somewhat livelier mood is represented by the middle portion of the Movement, and then the gentle melancholy returns.

III.

Quick, but not too quick. This is a Movement of imposing strength and vigour. After five or six bars of Introduction the 'Cello enters with the joyous FIRST TUNE.

The SECOND TUNE, some little time later, cannot be missed; it opens with a dignified phrase for BRASS alone.

From these Tunes, and several from the preceding Movements, a magnificent finale is evolved.

RIMSKY-KORSAKOV'S "SPANISH CAPRICCIO."

(BELFART, WEDNESDAY, and MANCHESTER, FRIDAY.)

This famous Russian composer (1844-1908) has here essayed a brilliant composition in the Spanish style, full of vivid colour. There are five Movements—

I.—*Alborada*. II.—*Variazions*. III.—*Alborada*. IV.—*Gipsy Scene and Song*. V.—*An Asturian Fandango*.

Listeners' Letters

(Continued from page 354.)

Musical Competitions.

DEAR SIR.—Would it be possible to broadcast a part of the musical competitions from the local stations? Many people would like to hear the winners in each section, and these could be broadcast without interfering with the general arrangements.

Yours, etc.,

Hull.

L. B.

[Selected prize winners in musical competitions are broadcast occasionally.]

Do Stations Close Too Early?

DEAR SIR.—My complaint against the B.B.C. is the early hour they are sending us to bed.

I think it is ridiculous to close all stations down at 10.30 p.m. A few months back we had three nights per week up to midnight. My suggestion is that one station should remain open every week-night until midnight. This would not entail too much labour, if the stations were to take the late night in turns.

Yours, etc.,

Liverpool.

A. C.

[All stations do not close down at 10.30 p.m. If this correspondent would examine daily the close-down hour of each station in *The Radio Times*, he would see that his criticism is a fictitious one.]

A Licence Query.

DEAR SIR.—Would it be possible to pay our licence half-yearly instead of yearly? I think this would help a lot of people. Ten shillings may not be much, but to us it means saving out of a small weekly wage. It took us months to save up to get our home-made set, not for the cost of the works, but for the 'phones and licence. But we would not be without it for worlds.

Yours, etc.,

Plumstead, S.E.

E. B.

Saved by an Aerial?

DEAR SIR.—The other day I was slightly struck by lightning. It first struck my head and scorched it, and ran through my body.

We have an outdoor aerial, which, in my opinion, took the full force of the lightning; otherwise, the house would have been struck and I might have lost my life.

As the lightning ran to earth it wrenched the solder off the earth wire which is attached to the water-tap.

Yours, etc.,

North Woolwich.

M. B.



BLACK-BACKED GULL AND ARCTIC TERN.

These birds will be described by Mr. E. Kay Robinson during his talk on "British Birds" to be given from London on Tuesday, November 25th.

EVENTS OF THE WEEK.

SUNDAY, November 23rd.

LONDON, 9.0.—Light Programme by the J. E. Squire Celeste Octet.
BIRMINGHAM, 8.30.—William Murdoch (Solo Pianoforte).
BOURNEMOUTH, 8.0.—The Band of 2nd Batt. The Hampshire Regiment, relayed from South Parade Pier, Southampton.
BOURNEMOUTH, 8.50.—Mendelssohn Concert.
CARDIFF, 8.0.—"Hymns Throughout the Ages."
NEWCASTLE, 8.0.—Astra Desmond (Contralto) and Walter Gieseking (Solo Pianoforte).

MONDAY, November 24th.

LONDON, 7.30.—Comedy and Romance. S.B. to other Stations.
BOURNEMOUTH, 8.0.—The Bournemouth Municipal Orchestra. Conductor, Sir Dan Godfrey.

TUESDAY, November 25th.

BIRMINGHAM, 8.30.—Concert by the City of Birmingham Symphony Orchestra. S.B. to London, Bournemouth, and Cardiff.
MANCHESTER, 7.30.—"Under Italian Skies."
NEWCASTLE, 8.30.—Russian Opera and Ballet.
GLASGOW, 8.0.—The Scottish Orchestra. Conducted by Felix Weingartner. S.B. to Aberdeen and Edinburgh.
BELFAST, 7.30.—Irish Night.

WEDNESDAY, November 26th.

BIRMINGHAM, 7.30.—"A Tale of Old Japan."
BOURNEMOUTH, 7.30.—"Pictures."
CARDIFF, 7.30.—Another Bunch of Sweet Lavender.
MANCHESTER, 7.30.—The Play, "A Butterfly on the Wheel."
NEWCASTLE, 7.30.—Selections from Opera.
BELFAST, 7.30.—Russian Music.

THURSDAY, November 27th.

ALL STATIONS (except Belfast), 7.35.—Part of the Hallé Concert.
ALL STATIONS (except Belfast), 8.20.—Willie Rouse will introduce a few "Bohemians."
BELFAST, 7.35.—Elgar and other Music.

FRIDAY, November 28th.

BIRMINGHAM, 7.30.—An Evening of Musical Comedy.
BOURNEMOUTH, 7.30.—Operatic and Instrumental Night.
CARDIFF, 7.30.—Music and Drama.
MANCHESTER, 7.30.—Symphony Concert.
NEWCASTLE, 7.30.—Irish Melodies and Songs of Many Lands.
ABERDEEN, 7.30.—Music—Humour—Drama.
GLASGOW, 7.45.—Scots Play Night.
LEEDS-BRADFORD, 8.30.—A Concert from the Pit-bottom, 1,500 feet deep.

SATURDAY, November 29th.

LONDON, 7.30.—The Band of H.M. Scots Guards.
BIRMINGHAM, 7.30.—"Elijah."
CARDIFF, 8.30.—The Famous "All Blacks" (New Zealand Rugby Football Team). S.B. to all Stations except Birmingham.
MANCHESTER, 7.30.—Scottish Night.
ABERDEEN, 7.30.—Vocal Night.
BELFAST, 7.30.—Band of the 1st Batt. The Lincolnshire Regiment.

PEOPLE IN THE PROGRAMMES.

A Daughter of Ibsen.



MISS REBECCA WEST.

AN interesting symposium might be compiled if some of our best-known writers would confess why they choose their names de plume. Everybody knows that authoresses are more partial to pseudonyms than authors, but what led to the choice of such names as, say, George Eliot, Ouida, or Michael Orme, few could say off-hand.

Rebecca West is another case in point. Of her many admirers, not one in a thousand is aware that her real name is Miss Fairfield, and that she chose her pseudonym because she was actually playing Rebecca West in Ibsen's *Rosmersholm* when, at the age of eighteen, she began contributing to the *Freemason*. She was originally designed for an actress.

Bernard Shaw in Skirts!

MISS WEST, who will be interviewed before the microphone by Miss Jane Barrington in the London Studio on Friday, November 28th, is, perhaps, the most brilliant literary critic of her sex now before the public. She is also one of the most scintillating conversationalists of our time.

It has been whispered that when she wants a little really light reading, she chooses a treatise on tropical diseases, a history of marine turbines or an examination of the political state of the Seljuk Turks in the twelfth century. But she is never dull. She is, indeed, the nearest thing going to Bernard Shaw in skirts.

Science Without Sighs.

ANOTHER celebrity who is never a dull companion is Sir William Bragg, F.R.S., due to talk on "Sounds of the Voice" from the London Station on Tuesday, November 25th. Although he won the Nobel Prize for Physics in 1916, he is no dry-as-dust highbrow.

He is an expert on atoms and crystals and gases, but when he appears with a dish of sand on a drum or a tank full of ping-pong balls, he is as good as a conjurer.

As somebody said at one of his lectures: "He takes the 'sigh' out of science."

A Mira Admirer.



MISS MIRA JOHNSON.

UNTIL two years ago, Miss Mira Johnson, who broadcasts from the Hull Relay Station, was a purely humorous entertainer.

Then she attended a musical evening, where a lady recited "The Wildest Man I Know." The item over, Miss Johnson went into the next room, where an old man had been sitting, listening.

"My dear young lady!" he exclaimed, stretching out his hands, "how you have improved! I congratulate you! That strong stuff is much better than your old light items!"

Miss Johnson said nothing. But she began studying "strong stuff." And her admirers will agree that the old gentleman deserves a medal.

A Great Conductor.

SIR DAN GODFREY, who will conduct the Bournemouth Municipal Orchestra on Monday, November 24th, became bandmaster to the 2nd Life Guards at the age of twenty-one.

Favourites All!

MISS EDYTHE

KYNCHIE, soprano, whose singing is appreciated by Bournemouth listeners because of the purity of her tone and because you can hear every word she utters, Mr. E. G. Hemmerde, K.C., whose play, *The Butterfly on the Wheel*, will be broadcast by the "3ZY" Dramatic Co., from Manchester on Wednesday, November 26th, and once, when an elector cried, "Even if you were the Archangel Gabriel, I wouldn't give you a vote," retorted: "If I were the Archangel Gabriel, you wouldn't be on the register."

Miss Nellie Walker, contralto, broadcasting from "2LO" on November 26th, and not to be confused (as she once was) with Miss Nellie Wallace.



MISS EDYTHE KYNCHIE.

Golden Notes.

OTHELLO said that Desdemona's voice would charm the savageness out of a bear. The voice of Mr. Walter Hyde, who will sing in the first London performance of Major A. Corbett-Smith's *Effiebeth* on Monday, November 24th, would melt a stone. It is pure gold. Whereby hangs a tale.

Said Manager No. 1 to Manager No. 2: "I need a 'tanner'."

Thereupon Manager No. 2 led him into Covent Garden and, pointing to Mr. Hyde on the stage, said: "Your tesson."

"You don't understand," said Manager No. 1, "I wanted money."

"Well," retorted Manager No. 2, "I am offering it to you—in notes."

A Victorian Expert.



MR. WALTER MURSELL.

NOW that Victorianism is once more the vogue, the Rev. Walter Mursell, who knows all about the Victorian novel, is very much in demand.

His virtue as a speaker is that he sends people straight to the books he talks about—which means a boom among broad-catchers, who hear him talking from the Aberdeen Station, in Charles Dickens, Charlotte Brontë, George

Macdonald, George Eliot, Thomas Hardy and Robert Louis Stevenson. Could we produce six novelists to match them to-day?

A Friend of the Kiddies.

MR. WILLIE COCHRANE, who broadcasts from Manchester, is a great friend of the kiddies. Nothing delights him more than singing to them as "Uncle Willie." But one of his best stories deals not with children, but with heavy veterans.

Some years ago, when he was motoring in the Highlands, he called at an inn to inquire about the health of the proprietor—ninety-three years of age. The old man was sitting in a chair outside the door.

"Oh," he answered, "ah'm a' richt, but the puir laddie is no mae weel."

The puir laddie was his son. A stripling of seventy-two.

"OYEZ."

At a meeting of the Exeter Rotary Club recently it was complained that the city's trams disturbed the reception of broadcasting.

WIRELESS PROGRAMME—SUNDAY (Nov. 23rd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 2LO LONDON. 365 M.**
- Organ Recital.**
Relayed from
The National Institute for the Blind,
Great Portland Street.
S.B. to Newcastle.
Organist:
LEONARD A. MARSH.
BELLA REDFORD (Mezzo-Soprano).
OSMOND DAVIS (Tenor).
VYVYAN LEWIS (Solo Violoncello).
CHARLES LEGGETT (Solo Cornet).
- 3.0.** The Organ.
Sonata No. 2 *Mendelssohn*
Osmond Davis.
"In Native Worth" ("The Creation")
Haydn
"I Will Go With My Father a-Ploughing"
Quilter (4)
Vyvyan Lewis.
Sonata *Sammartini* Salmon
Bella Redford.
"Ave Maria" *Schubert*
"I Got a Robe" (Negro Spiritual)
arr. H. T. Burleigh
"Elegie" *Mosses*
Charles Leggett.
"The Children's Home" *Cavens*
- 3.45 (approx.)** The Organ.
Caprice *Johnson* (14)
Effortang *Johnson* (14)
Military March *Schubert*
Osmond Davis.
"A Soft Day" *Stanford* (14)
"Mopse" *Stanford* (4)
"Inconsequent Ballad" *Gerrard Williams*
Vyvyan Lewis.
"Hungarian Rhapsody" *Popper*
Bella Redford.
"The Songs My Mythor Song"
Trad. arr. *Grimeshaw* (1)
"Love's Garden of Roses" *Haydn* Wood
Charles Leggett.
"Mary" *Richardson*
The Organ.
Polonaise in A Major *Chopin*
Merceuse *March*
Fugue on "The Sailor's Hornpipe"
Richards
- 6.0-5.30.—CHILDREN'S CORNER. S.B.**
from Aberdeen.
6.0. The Bells of St. Martin's.
8.15. A SIMPLE EVENING SERVICE,
in which all people can take part.
With an Address by
The Rev. CHARLES H. RITCHIE.
Relayed from
ST. MARTIN-IN-THE-FIELDS.
- 8.0.** **Light Programme**
by the
J. H. SQUIRE CELESTE OCTET.
Under the Leadership of
MAYER GORDON.
At the Piano, **FRANK READE.**
VIOLET LEE (Soprano).
DENNIS NOBLE (Baritone).
The Octet.
Overture, "Phédre" *Messnet*
Violet Lee.
"Air de Lila" ("L'Enfant Prodigue")
Debussy
"A Butterfly's Kiss" *London Ronald* (5)
Violin Solos.
"On Wings of Song" *Mendelssohn*
"Ronde des Lutins" *Boschini*
(Soloist, **MAYER GORDON**).
Dennis Noble.
"Vision Fugitive" ("Hérodiade")
Messnet
"Gazing Around" ("Tannhäuser")
Wagner
The Octet.
Selection of Sir Arthur Sullivan's Songs
Henley (1)
Violet Lee.
"A Fairy Fantasy" *Arthur Goffrey* (1)
"A Wedding in June" *Sanderson* (1)

- The Octet.
Fantasia, "Scène de Ballet" de Berlioz-Sear
10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GENERAL NEWS BULLETIN. S.B. to all Stations. Local News.
The Octet.
10.15. S.B. to Glasgow.
"The Butterfly" *Bendix*
(Solo Celeste, **FRANK READE**).
Dennis Noble.
"The Coast of Arms" (From "Ye Olde
"The Tapestry" Hall")
"The Chapel" *Ernest Crampton*
The Octet.
"Drink to Me Only With Thine Eyes"
arr. Quilter
"God is a Spirit" *Storndale-Bennett*
10.35. Close down.
- 5IT BIRMINGHAM. 475 M.**
- 3.0-5.0. THE STATION PIANOFORTE QUINTET.**
NELLIE SOUTHWORTH (Soprano).
WILFRED SOUTHWORTH (Solo Piano-forte).
Pianoforte Quintet.
Fantasia, "I Paghacci"
Leoncavallo, arr. Tavan
Songs.
Song Cycle, "Life of a Rose"
Lisa Lehmann (1)
Pianoforte Solos.
Romance in D Flat *Schubert*
"Papillons" *Grieg*
"Lento" (Two Pierrot Pieces) *Cyril Scott* (1)
Pianoforte Quintet.
Selection of Sanderson's Popular Songs
arr. Haynes (1)
Songs.
"The Trypt" *Schubert*
"In the Silent Night" *Rachmaninov*
"To Morrow" *Wilfred Southworth*
Pianoforte Solos.
"Sous Bois" *Victor Stash*
"Evening Whispers" *Palmgren*
"Fireside" *Frank Bridge*
Pianoforte Quintet.
Suite, "Four American Indian Songs"
Cudman (1)
- 5.0-5.30.—CHILDREN'S CORNER. S.B.**
from Aberdeen.
8.0. Religious Service:
Conducted by Canon S. BLOFELD.
Relayed from St. Mary's Church, Ayr.
Green.
- 8.15.** **THE STATION ORCHESTRA:**
Conducted by **JOSEPH LEWIS.**
ROSE MYRTIL (Mezzo-Soprano).
WILLIAM MURDOCH (Solo Piano-forte).
Pianoforte Solos.
Prelude and Fugue in G Major, Book II
Bach
Arietta *Leonard Leo*
Les Harriades Mystérieuses *Cooper*
Toccata in A *Puccini*
Songs.
"All Praises to the Lord" *Rach*
"Landamus Te," from Mass in B
Minor
"Qui sedes ad dexteram" *Rach*
"Agnus Dei" *Rach*
Orchestra.
Overture, "The Merry Wives of Windsor"
Niels
Suite, "Rustique" *Engelmann*
Two Movements from "Moonlight Sonata"
Beethoven
Songs.
"Into Thy Hands—God's Time is Best"
Bach (11)
"Lord, What Wilt Thou" *Bach*
"In This Grace Believe, O Mortals"
"Mourning Not, Christian Soul" *Bach*
Pianoforte Solos.
Nocturne in C Sharp Minor, Op. 27.
No. 1 *Chopin*
Fantasia, Impromptu *Chopin*
Etude in E Flat Minor, Op. 12 *Chopin*
Ballade in C Minor, Op. 23 *Chopin*

- 10.0.—WEATHER FORECAST and NEWS.**
S.B. from London. Local News.
Orchestra.
"Finnish Lullaby" *Palmgren*
10.20.—Close down.
- 6BM BOURNEMOUTH. 385 M.**
- 3.0.—THE BAND OF THE 2ND BATT. THE HAMPSHIRE REGIMENT.**
Relayed from South Parade Pier, Southsea.
3.20. **MURIEL GILTON** (Contralto).
"Arise O Sun" *Crusoe Day*
"So Little Tunes" *Lohr*
3.40. **SYDNEY EGERTON** (Tenor).
"Angels Guard Thee" *Benjamin Godard*
"As You Pass By" *Kennedy Russell* (1)
"Awake" *H. E. Pather* (7)
- 3.50.** Muriel Gilton.
"The Lord is my Light" *Albano* (1)
"Slumber, Dear Maid" *Handel*
- 4.0.** The Band.
4.20. Sydney Egerton.
"The Kingdom Beautiful" *Hartwell Jones*
"Lead, Kindly Light" *Pugh Evans* (11)
"Morning" *O. Speake*
- 4.30.** The Band.
5.0-5.30.—CHILDREN'S CORNER. S.B.
from Aberdeen.
8.30. Choir of St. Paul's Church.
Anthem, "Lord of all Power and Might."
8.35.—The Rev. M. C. BROWNLOW, Vicar of St. Paul's Church: Religious Address.
8.45.—Choir, Hymn, "The King of Love my Shepherd is."
"Mendelssohn."
LEONARD KELLY (Baritone).
THE WIRELESS ORCHESTRA:
Conducted by
Capt. W. A. FEATHERSTONE.
THE "8 BM" TRIO.
Orchestra.
8.50. "The Italian Symphony," 1st and 2nd Movements.
9.10. Leonard Kelly.
"Death Song of the Boyard."
Traveller's Song.
9.15. The Trio.
1st Movement from Trio in D Minor.
9.25. Orchestra.
"The Italian Symphony," 3rd and 4th Movements.
9.45. Leonard Kelly.
"When Through the Piazzetta."
"The Garland."
9.55. Orchestra.
"Two Songs Without Words."
"The Spinning Song"; "Spring Song."
10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.10. Orchestra.
Song without Words. Andante Religioso.
10.15.—Close down.
- 5WA CARDIFF. 351 M.**
- 3.0-4.30. THE COBY SILVER BAND:**
Conductor, J. G. DOBBINS.
ARCHIE GAY (Tenor).
Band.
Marche Militaire *Schubert*
Overture, "Pique Dame" *Soppe*
Archie Gay.
"Your Tiny Hand Is Frozen" ("La Bohème") *Puccini*
"An Interlude" *Kantheop Martin* (5)
Band.
Selection, "Morceaux en Egypte" *Rossini*
"God Is Our
Refuge" *Carey* (1)
Cornet Solos "As You Pass By" *Russell* (1)
(Soloist, **A. TROTMAN**).
Archie Gay.
"I Hear You Calling Me" *Marshall* (1)
"There's a Cold Moon in the Sky"
A. Meals (5)

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 401.

WIRELESS PROGRAMME—SUNDAY (Nov. 23rd.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Incidental Music, "Monsieur Beaucaire"
Roscoe
Trombone Solo, "Lend Me Your Aid"
Gounod
Archie Gay.
"Mountain Lovers" *Squire (1)*
Two Little Irish Songs *H. Lohr*
Band.
Four Indian Love Lyrics
A. Woodforde-Finden (1)
"In a Monastery Garden" *Metalbey (8)*

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

5.30. The Choir of Wood Street Congregational Church.
The Rev. T. PRICE-HAINES: Asst. Pastor of Wood Street Congregational Church—"The Charter of Christianity—(2), Its Meaning for the Home."

9.0. Hymns Throughout the Ages.
THE "SWA" CHOIR.
THE STATION ORCHESTRA AND ORGAN:
Conductor,
WARWICK BRAITHWAITE.
Preliminary Talk by H. E. Piggott, M.A.
Choir.

"All People That on Earth Do Dwell."
"Pray When the Morn is Breaking."
"Jesus, Lover of My Soul."
"Ye Holy Angels Bright."
Orchestra.
Air from Suite in D Major *Bach*
Choir.
"The King of Love My Shepherd Is."
"Holy, Holy, Holy."
"Sing Praise to God Who Reigns Above."
"Pray That Jerusalem May Have."

Orchestra.
Symphony in C Minor *Beethoven*
2nd Movement, Andante con moto.
Choir.
"Who Is This, With Garments Gory?"
"Be Thou My Guardian."
"Come Unto Me, Ye Weary."
"For All the Saints."

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.
10.15. Orchestral.
Suite, "On Jhelum River"
Woodforde-Finden (1)
10.30.—"The Silent Fellowship."
10.45.—Close down.

2ZY MANCHESTER. 375 M

5.0-5.0. CULCHETH (MANCHESTER) MILITARY BAND.
Conductor: THOMAS HILL.
HERBERT RUDDOCK (Base).
Band.

March, "Old Comrades" *Teike*
Overture, "The Black Domino" *Anders*
Two Favourite Pieces *Handel*
Base Solos.
"For the Mountains Shall Depart"
Mendelssohn (11)
"The Lord is My Light" *Arkison (1)*
Band.
"Grand Caprice Militaire" *Herzschel*
Spanish Ballet, "Divertissement Espagnol"
Desormes

Base Solos.
"When the King Went Forth to War"
Koenenman
"The Vagabond" *Vaughan Williams (1)*
Band.
Piccolo Solo, "The Lark's Festival" *Bruxer*
Selection, "La Fille de Madame Angot"
Lecocq (1)
Base Solos.
"The Sun God" *James*
"Young Dietrich" *Henschel*
Band.
"Reminiscences of Gounod" *arr. Godfrey*

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

8.0.—S. G. HONEY: Talk to Young People.
8.25.—Hymn (A. and M., No. 300).
The Rev. C. J. FITZJAMES, S.J., of the Church of the Holy Name: Religious Address.
Hymn (A. and M., No. 253).

8.45. Organ Recital.
By H. FITZROY PAGE
Relayed from the Pictured Picture Theatre.

March, "Feet" *Calkin (11)*
"Chant sans Paroles" *Tchaikovsky*
"Consolation" (No. 2) *Liszt*
Prelude in C Sharp Minor *Rachmaninov*
Fantasia, "Aida" *Verdi*
"Arabesque" *Debussy*
2nd Movement, Concerto in E *Mendelssohn*
"Bagatelle" *Fletcher (11)*
Miniature Suite *Coates (1)*
Morceaux, "Carnations" *Elgar (4)*
Ballet, "Coppelia" *Debussy*

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.10. LANCELOT QUINN (Baritone).
Short Vocal Recital.
"Devonshire Cream and Cider"
Sunderson (1)
"Myra" *Chisam*
"Maiden" *Attwood*
"My Prayer" *Squire (1)*
"Rosesand" *Farmer*

10.30.—Close down.

5NO NEWCASTLE. 400 M.

5.0-5.0.—Programme S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

8.30. THE "5NO" OCTET.
Hymn (A. and M., No. 267).

8.35.—The Rev. T. W. COLEMAN: Religious Address.
Octet.

Anthem, "Hear the Voice and Prayer"
9.0. ASTRA DESMOND (Contralto).
WALTER GIESEKING (Solo Pianoforte).
Astra Desmond.
"Ah! Belinda" ("Dido and Aeneas")
Purcell (11)
"A Birthday" *Cyril Scott (4)*
"Sea Fever" *John Ireland*
"A Feast of Lanterns" *G. Bantock (4)*

9.10. Walter Gieseking.
Group of Piano Solos.
Astra Desmond.

9.25. "It is Finished" (St. John Passion) *Bach*
Walter Gieseking.

9.30. Group of Piano Solos.
Astra Desmond.

9.45. "Songs of the Hebrides"
arr. Kennedy Fraser (1)

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15. Walter Gieseking.
Group of Piano Solos.

10.25.—Close down.

2BD ABERDEEN. 495 M.

GERTRUDE JOHNSON (Soprano).
R. KENYON LETTS (Baritone).
THE WIRELESS ORCHESTRA.
Orchestra.

3.0. Suite Lyrique *Tchaikovsky*
Gertrude Johnson.

"Come Unto Him"
"How Beautiful are the Feet" *The Messiah* } *Handel*
"Rejoice Greatly, O Daughter of Zion"

3.30. Orchestra.
Selection, "Samson and Delilah"
Saint-Saens

R. Kenyon Letts.
"Still as the Night" *Bohm*
"Invictus" *Hahn*
"Requiem" *Homer*

4.0. Orchestra.
Hungarian Rhapsody No. 2 *Liszt*
Gertrude Johnson.

"Angels Ever Bright and Fair" ("Theodora") *Handel (11)*
"O Had I Jubal's Lyre" ("Joshua")

4.30. Orchestra.
"Serenade" *Mendelssohn*
"The Bee's Wedding" *Hovvill*
"Weymouth Chimes" *Schubert*
"Ave Maria" *R. Kenyon Letts.*

"Who is Sylvia?" *Schubert*
"A Song of Thanksgiving" *Allison (1)*
"Le Portrait" *Parkyn*

5.0-5.30.—CHILDREN'S CORNER. S.B. to all Stations except Belfast.

8.30. Choir of North Parish Church.
The Rev. JAMES RAE, M.A., North Parish Church: Religious Address.
Choir. Short Anthem and Hymn.

9.0.—Recital by the Westbourne Church Choir.
S.B. from Glasgow.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.10. The Wireless Septet.
Selected Hymns.

10.20.—Close down.

5SC GLASGOW. 420 M.

3.0-5.0. Miscellaneous Concert.
E. H. AFFLEYARD (Solo Pianoforte).
ANDREW TEMPLETON (Solo Violoncello).
ELLA GARDNER (Soprano).
G. MILLER REID (Baritone).

5.0-5.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

8.30. Choir.
Hymn No. 208, Church Hymnary.
The Rev. FREDERICK W. WELBON, M.C., of the Wesleyan Methodist Church, Cathcart Road: Religious Address.
Hymn No. 230, Church Hymnary.
Prayer.
Hymn No. 345, Church Hymnary.

9.0. Recital by
THE WESTBOURNE CHURCH CHOIR,
of
Sacred Choral Music from the 16th to 20th Century.
S.B. to Aberdeen.

Old Scottish Psalm Tune, "Orlington,"
Psalm XXIII, 16th Century Group.

"Come, Holy Ghost"
"O Bone Jesu" *Palustrina—1515-1511*
"O Blessed Jesu"

"Jesu Thou the Virgin-born"
Ancient Carol

"The Presentation of Christ in the Temple"
Eccard—1553-1511

Modern Group.
"Judge Me, O God" (in 3 parts)
Mendelssohn—1800-1847

"Blessed are the Pure in Heart"
Walford Davies—1860-

"Kyrie Eleison" ("Lord Have Mercy Upon Us") (in 3 parts) *Henschel—1850-*
Examples of Russian Church Music.

"Hear, Lord Our God, Have Mercy" (in 3 parts) *Tchaikovsky—1840-1893*

"Hymn to the Trinity" (No. 2) (in 3 parts) *Tchaikovsky—1840-1893*

"O Send Thy Light Forth"
Isakharov—1838-1910

"Hymn of the Cherubim" (in 10 parts)
Rachmaninov—1873-

Old Scottish Psalm Tune.
"Stracathro"—To Paraphrase LIV.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London. Local News.

10.15.—Programme S.B. from London.

10.35.—Close down.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 491.

THE CHILDREN'S CORNER. CONDUCTED BY THE AUNTS AND UNCLES.

Stories of Some Famous Diamonds.

HULLO, CHILDREN!

Here is an interesting talk about some of the most famous diamonds in the world.

Those of you who have visited the Tower of London are sure to have seen the Crown Jewels of Great Britain which are kept in the Wakefield Tower. The magnificence of the gems almost takes your breath away, and perhaps you have wondered where they came from.

There are the great diamonds in the Sceptre and the centre of the Crown, the finest stones in the world. These were both cut from the famous "Cullinan" diamond, or "Star of Africa," the largest diamond ever found. When it first came from the mine, it weighed 3,025½ carats, that is, about one pound five ounces, and was as big as a man's fist. It was absolutely flawless and very beautiful, so the Government of South Africa purchased it for £50,000 and presented it to King Edward VII.

"The Lesser Star of Africa."

It was much too big to use as it was, and in 1908 it went to Amsterdam to be cut into nine large stones and a number of small ones. The largest one is set in the Sceptre and weighs 630 carats, and the one in the Crown, known as the "Lesser Star of Africa," weighs 317 carats. And when you think that most of the diamonds you see in rings weigh about half a carat, or possibly one and a half carats, you will realize how big and splendid they are.

Of course, you have all heard of the "Koh-i-noor," the most historic diamond in the Crown Jewels. The original is kept at Windsor Castle, but there is a model in the Tower. Its adventures have been so many that no one quite knows its history. Tradition says that it was taken over 600 years ago from a Rajah at Malwa, in India, in whose family it had been an heirloom for centuries.

After that, it was treasured at Delhi until 1739, when Nadir Shah, the Persian conqueror, carried it away to Teheran, as part of his immense plunder. Seventy-four years later it passed into the hands of the Rajah of Lahore, and then the East India Company obtained possession of it and presented it to Queen Victoria.

Stolen From an Idol.

The largest Indian diamond we know of is the "Great Mogul." This, too, was carried off by Nadir Shah, but since then all trace of it has been lost. Some people think that it was cut up and that the "Koh-i-noor" is part of it. They think, too, that the "Orloff," which formed part of the Russian Crown Jewels, may also be a portion of the "Great Mogul." This we cannot tell, but we know that the "Orloff" was once the eye of an idol in a Brahmin temple, and one night it was stolen by a French soldier.

You can picture the horror of the priests next day, finding their temple desecrated and their idol robbed of its most precious jewel! In their wrath, they must have called down a curse upon the thief, for the gem was stolen from him by the ship's captain, and wherever it has gone since it has almost always carried bad luck with it.

After passing through many hands, an Armenian merchant sold it for £112,000 to Count Orloff, who gave it to the Tsarina, Catherine II.

Another famous Indian diamond is the "Regent," or "Pitt." One story is that it was stolen from the mine by a slave, who escaped to the coast and sold it to a shipowner for £3,000 and a passage to England. Pitt, the Governor of Madras, then bought it for over £20,000, and it was sold again for £80,000 to the Duke of

Orleans, then Regent of France. So it became part of the Crown Jewels of France; but its adventures did not end there.

During the French Revolution, the Crown Jewels were stolen, but the diamond was recovered later on.

Not so the "Sancy," which was stolen at the same time. This stone had belonged in turn to Charles the Bold, de Sancy, Queen Elizabeth, Henrietta Maria, Cardinal Mazarin, and Louis XIV., and it subsequently passed into the hands of the King of Spain. Finally it returned to India in the possession of a native prince.

A "Pebble" Worth a Fortune.

The first South African diamond was found by some Boer children, playing on the banks of the Orange River. The "pebble" was brighter and prettier than any they had ever seen, and they proudly showed it to all their friends. A few days later, a neighbour named Van Niekirk offered to buy it. The children gladly let him have it and laughingly told him to go and make his fortune.

Well, he didn't quite do that, but the Governor of the Colony paid £500 for it, and sent the stone to the Paris Exhibition.

After this, you may be sure Van Niekirk kept his ears open for any more stories of glittering pebbles, and two years later he heard of a poor shepherd-boy who carried one about with him as a charm. This he persuaded the boy to sell for 500 sheep, ten head of cattle, and a horse, and he himself sold the diamond for £11,000. It is now known as the "Dudley," or "Star of South Africa."

Naturally, these finds caused great excitement, and led to the discovery of the great South African mines and the finding of the magnificent jewels which are set in the Crown and Sceptre of Great Britain.

THE THREE QUESTIONS.

By LANGFORD REED.



Clarence plucked a hair from his beard.

KING RUMPHIZ was exceedingly annoyed. From the balcony of his palace he had seen his only daughter, the beautiful Princess Carameil, talking to the gardener's son!

A handsome youth, withal, but—a gardener's son!

Such conduct could not be tolerated.

So, at breakfast, the King reproved the Princess severely. "Don't dare to deny it," he stormed, "because I saw it happen—under my very nose!"

"Father, dear," said the Princess, sweetly, "Clarence is the cleverest and handsomest young man I've ever met and I would rather share his lot than that of the proudest duke."

"Nuff and nonsense!" raged the King, who was apt to mix his words up when excited. "You mean share his little and he will not have

that little long. We'll test his precious cleverness by setting him the three most difficult questions I can devise. If he answers them correctly, I will receive him into the family, but if he makes one mistake, off goes his head! You annoy me so that I hardly know what I'm saying."

The test took place before the whole Court and everyone, except the Princess—who knew how clever Clarence was—felt that the young man's task was hopeless.

"Now, my lad," said the King, "stop twiddling your thumbs and look at me. First question: What am I thinking of?"

"Your Majesty is thinking I shall never be able to answer your question," replied Clarence, bowing respectfully.

"Odds boddiks!" exclaimed the King, ruefully, "as a matter of fact I was thinking that, though I don't know how you managed to tell. Let's see if you can read my Prime Minister's thoughts as readily."

"Your Majesty, it's simple," answered the youth, "for, after the ease with which I replied to your first question, he can hardly help thinking that I have a chance of winning, after all. And as he bears the reputation of being one of the most straightforward, as well as one of the most handsome and most clever of men, I'm sure he will admit it."

And the Prime Minister smiled very pleasantly and did admit it.

King Rumphiz took off his crown and scratched his head in perplexity.

Then he chuckled. "I'll give you a poser!" he cried. "How many hairs are there in my

Prime Minister's beard? I want the exact number, neither one more nor one less."

The gardener's son looked steadily at the Prime Minister's beard for a moment and then answered: "Eighty-eight thousand, eight hundred and eighty-eight, your Majesty."

"Prove it!" snapped the King.

Thereupon, Clarence went up to the Prime Minister and plucking a hair from his beard, began to count.

"One," he said, "two—three—four," and extracting a hair with every figure, he quickly counted up to five hundred.

Then the pain forced the poor Prime Minister to call out: "Your Majesty, I can conceal the fact no longer. The young man was quite correct; there were exactly eighty-eight thousand, eight hundred and eighty-eight hairs in my beard, though now, alas! there are but eighty-eight thousand, three hundred and eighty-eight."

King Rumphiz beckoned to Clarence to come forward and, when he had done so, embraced him warmly.

"My son," he exclaimed, "I did not think such cleverness existed in my Kingdom and I shall be proud to confer on you the distinction of owning me for a father-in-law."

He joined the hands of the two young people and then said: "Take her and live happily ever afterwards."

And they did.

CHILDREN will be able to listen at Everton and Toxteth (Aberdeen) branch libraries, where receiving apparatus is to be installed.

WIRELESS PROGRAMME—MONDAY (Nov. 24th.)

The letters A.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2LO LONDON. 365 M.

3.15-4.05. *Mr. R. E. Shaw* on M.A.

4.05-5.0. Signal from Greenwich. Cont.

5.0-5.15. *Mr. R. E. Shaw* on M.A.

5.15-5.30. *Mr. R. E. Shaw* on M.A.

5.30-5.45. *Mr. R. E. Shaw* on M.A.

5.45-6.0. *Mr. R. E. Shaw* on M.A.

6.0-6.15. *Mr. R. E. Shaw* on M.A.

6.15-6.30. *Mr. R. E. Shaw* on M.A.

6.30-6.45. *Mr. R. E. Shaw* on M.A.

6.45-7.0. *Mr. R. E. Shaw* on M.A.

7.0-7.15. *Mr. R. E. Shaw* on M.A.

7.15-7.30. *Mr. R. E. Shaw* on M.A.

7.30-7.45. *Mr. R. E. Shaw* on M.A.

7.45-8.0. *Mr. R. E. Shaw* on M.A.

8.0-8.15. *Mr. R. E. Shaw* on M.A.

8.15-8.30. *Mr. R. E. Shaw* on M.A.

8.30-8.45. *Mr. R. E. Shaw* on M.A.

8.45-9.0. *Mr. R. E. Shaw* on M.A.

9.0-9.15. *Mr. R. E. Shaw* on M.A.

9.15-9.30. *Mr. R. E. Shaw* on M.A.

9.30-9.45. *Mr. R. E. Shaw* on M.A.

9.45-10.0. *Mr. R. E. Shaw* on M.A.

10.0-10.15. *Mr. R. E. Shaw* on M.A.

10.15-10.30. *Mr. R. E. Shaw* on M.A.

10.30-10.45. *Mr. R. E. Shaw* on M.A.

10.45-11.0. *Mr. R. E. Shaw* on M.A.

11.0-11.15. *Mr. R. E. Shaw* on M.A.

11.15-11.30. *Mr. R. E. Shaw* on M.A.

11.30-11.45. *Mr. R. E. Shaw* on M.A.

11.45-12.0. *Mr. R. E. Shaw* on M.A.

12.0-12.15. *Mr. R. E. Shaw* on M.A.

12.15-12.30. *Mr. R. E. Shaw* on M.A.

12.30-12.45. *Mr. R. E. Shaw* on M.A.

12.45-1.0. *Mr. R. E. Shaw* on M.A.

1.0-1.15. *Mr. R. E. Shaw* on M.A.

1.15-1.30. *Mr. R. E. Shaw* on M.A.

1.30-1.45. *Mr. R. E. Shaw* on M.A.

1.45-2.0. *Mr. R. E. Shaw* on M.A.

2.0-2.15. *Mr. R. E. Shaw* on M.A.

2.15-2.30. *Mr. R. E. Shaw* on M.A.

2.30-2.45. *Mr. R. E. Shaw* on M.A.

2.45-3.0. *Mr. R. E. Shaw* on M.A.

3.0-3.15. *Mr. R. E. Shaw* on M.A.

3.15-3.30. *Mr. R. E. Shaw* on M.A.

3.30-3.45. *Mr. R. E. Shaw* on M.A.

3.45-4.0. *Mr. R. E. Shaw* on M.A.

4.0-4.15. *Mr. R. E. Shaw* on M.A.

4.15-4.30. *Mr. R. E. Shaw* on M.A.

4.30-4.45. *Mr. R. E. Shaw* on M.A.

4.45-5.0. *Mr. R. E. Shaw* on M.A.

5.0-5.15. *Mr. R. E. Shaw* on M.A.

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6.45-7.0. *Mr. R. E. Shaw* on M.A.

7.0-7.15. *Mr. R. E. Shaw* on M.A.

7.15-7.30. *Mr. R. E. Shaw* on M.A.

7.30-7.45. *Mr. R. E. Shaw* on M.A.

7.45-8.0. *Mr. R. E. Shaw* on M.A.

8.0-8.15. *Mr. R. E. Shaw* on M.A.

8.15-8.30. *Mr. R. E. Shaw* on M.A.

COMEDY AND ROMANCE

S.B. to all Stations, except Birmingham, Bournemouth, and Belfast. Relayed from London.

I.

7.30-8.35.

MEMORIES OF CHILDHOOD.

WINIFRED FISHER,
ROBERT CHICNELL,
and our SYMPHONY ORCHESTRA

conducted by

STANFORD ROBINSON

At the Pianoforte

STANFORD ROBINSON

I. About Pirates

Overture, "The Jolly Roger"

Howard Carr

"My Ship and I"

Graham Peel

"Wand the Pirate"

arr. Vaughan Williams

II.—"Up Go We" (An Interlude)

A Musical Portrait of Capt. Warrington

V.C. Carr

III.—Birds, Beasts, and Fishes:

"The Avian"

Saint-Saens

"The Ship of Rio"

Tyrol

"The Elephant"

Saint-Saens

"The Bongo"

Tyrol

"The Aquarium"

Saint-Saens

"The Mad Dog"

Goldsmith

IV. Marionettes:

Punch and Judy"

Lambelet

A Real One

Mousorgsky

"The Peep Show"

Mousorgsky

"The Wooden Soldier"

Slaughter

V. Rhymes and Jingles

"Oranges and Lemons"

Quilter

Two Nursery Rhymes Parodied

H. Hughes

"Showing What Happened to Matilda"

H. Hughes

VI.—Sunny Hours:

Overture, "The Gypsies"

Sullivan

"The Swing"

Lehmann

"Keepsake Mill"

Lehmann

Dance, "The Merry-makers"

German

II.

8.35-9.30.

The Author will tell the Story of

the Opera that follows.

For synopsis and picture see page 383.

First London Performance of

"Elizabeth."

The Libretto by A. Corbett-Smith.

The Music by Anton Tyrol.

Cost

Elizabeth of England

CONSTANCE WILLIS

Dorothy Pascoe (in attendance)

EMILY BROUGHTON

Richard Escombe (a Captain in H.M.

Fleet)

Richard Leigh (A.D.C. to Lord Howard of

Edinburgh)

A Page (to the Queen)

ROBERT CHICNELL

KATHLEEN DENHAM

Townfolk and Mariners.

Conductor, AYLMER BUESST.

The Scene is laid by Bideford in Devon on

May Day in the year of the Armada.

The opera produced under the direction

of the Author.

B.O. Orchestra.

Two Polish Dances

The Consecration of the

Haus

Annette Backwell

Selected Song

Symphony No. 2 in B Minor

John Henry

Selects from his Repertoire

On

Henry Denny

Violoncello Solo

Kol Nidrei

(Soprano, HEND WOLTERS.)

Annette Backwell

Selected Song

Hungarian Rhapsody, No. 1

Local News.

10.15.—THE SAVOY BANDS, S.B. from

London.

11.0.—Close down.

5WA CARDIFF. 351 M.

3.0-4.0.—Falkman and his Orchestra, from

the Capital Cinema

5.0-5.45.—5WA S. "FIVE O'CLOCK"

5.45-6.30.—CHILDREN'S CORNER

7.0-11.0.—Programme S.B. from London

2ZY MANCHESTER. 375 M.

3.0-4.0.—Music relayed from the Piccadilly

Theatre

3.30-4.0.—Broadcast for Secondary Schools

Junior M. ALBERT THOUAILLE

M.A. (Paris): A Reading of French

4.0-4.4.—Music relayed from the Piccadilly

Theatre

4.45-5.0.—CHILDREN'S CORNER

5.0-6.0.—Farmers' Corner: J. J. Green, B.Sc.

Secretary of Agriculture to the Lancashire

County Council. Introductory Talk

7.0.—WEATHER FORECAST and NEWS

8.0-11.0.—Programme S.B. from London.

5NO NEWCASTLE. 400 M.

3.0-4.0.—WOMEN'S HALF HOUR

4.45-5.15.—WOMEN'S HALF HOUR

5.15-6.0.—CHILDREN'S CORNER

6.0-6.30.—Scholar's Half Hour

7.0-11.0.—Programme S.B. from London

2BD ABERDEEN. 495 M.

3.30-5.0.—Dance Afternoon, Feminine Topics

5.30-6.0.—CHILDREN'S CORNER

Barnett on "Learning to Listen"

6.30-7.0.—G.I. Guides' and Boy Scouts' Now

7.0-9.40.—Programme S.B. from London.

9.40.—Mr. JOHN P. MACLUTCHISON, M.A.

from Glasgow. Local News.

10.0-11.0.—Programme S.B. from London.

5SC GLASGOW.

3.30-4.50.—Popular Afternoon

5.15-6.0.—CHILDREN'S CORNER

6.0-6.5.—Weather Forecast for Farmers.

6.40-6.55.—Mr. Stuart Park on "Art"

7.0-9.40.—Programme S.B. from London

9.40.—Mr. JOHN P. MACLUTCHISON, M.A.

B.Sc., on "The Development of the X

Ray" S.B. to Aberdeen. Local News.

10.0-11.0.—Programme S.B. from London.

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 681.

6BM BOURNEMOUTH. 385 M.

3.30-5.0.—The Crystal Gazer Party. Talk to

Mr. George Popley

5.0-6.0.—CHILDREN'S CORNER

6.0-6.30.—Mr. J. Beatorgood, F.R.G.S.

6.30-6.45.—Lessons in Morse Transmission by

Douglas C. Norman

7.0.—WEATHER FORECAST and NEWS

8.0-11.0.—Programme S.B. from London

Local News

Mr. STEWART DICK, S.B. from London

Local News

Winter Gardens Night.

THE BOURNEMOUTH MUNICIPAL

THEATRE

Director, Sir DAN GODFREY

ANNETTE BLACKWELL (Vocalist).

JOHN HENRY

Relayed from the Winter Gardens.

WIRELESS PROGRAMME—TUESDAY (Nov. 25th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

2LO LONDON. 365 M.

1.0 2.0.—Time Signal from Big Ben. Concert. The "2LO" Trio and Haydn Remery (1st Violin).

3.15 3.45.—Transmission to Schools. Mr. F. KAY ROBINSON on "Birds." (By J. Birds).

4.0 5.0.—"Books to Read" by Ann Spurr. Organ and Orchestra. (S.B. relayed from Shepherd's Bush Station). Keeping House in London by B. B. Munn.

6.10 6.15.—CHILDREN'S CORNER. The Tortoiseshell Cat, by John E. Larch. from "Merry Moments Annual." "The secrets that pretend," by M. Catherine. Wanda. (S.B. relayed from Shepherd's Bush Station). (Kipling Bright). (4) Flippin' Cante taking a Malay Fairy Tale. Capt. Anselm, "Simple As a Child."

6.40 6.55.—Capt. H. G. Mansfield, late of the Royal North West Mounted Police, on "A Western Horse."

7.0 7.15.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 10.1 GENERAL NEWS BULLETIN. S.B. to all Stations.

JOHN STRACHEY. S.B. from London. Local News.

8.0 8.15.—"Round the Stations" Programme. GET THAT VALVE-SET FORTUNATE!

8.30 8.45.—JOHN HENRY introduces Joe Murga. Lloyd.

9.15.—"ROUND THE STATIONS." "Dips" into various Provincial Stations.

9.30.—SYMPHONY CONCERT. S.B. from Birmingham.

10.0 10.15.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 10.1 GENERAL NEWS BULLETIN. S.B. to all Stations.

Sir WILLIAM BRAGG K.H.E. F.R.S. "Sounds of the Voice." S.B. to all Stations except Glasgow and Edinburgh.

10.30.—"Round the Stations" Two More "Dips."

10.40.—John Henry tells the story of his own "Round the Stations" efforts.

10.50.—"Round the Stations" (cont. next).

11.00.—Close down.

11.10.—John Henry tells the story of his own "Round the Stations" efforts.

11.20.—"Round the Stations" (cont. next).

11.30.—Close down.

11.40.—"Round the Stations" (cont. next).

11.50.—"Round the Stations" (cont. next).

12.00.—Close down.

12.10.—"Round the Stations" (cont. next).

12.20.—"Round the Stations" (cont. next).

12.30.—Close down.

12.40.—"Round the Stations" (cont. next).

12.50.—"Round the Stations" (cont. next).

1.00.—Close down.

1.10.—"Round the Stations" (cont. next).

1.20.—"Round the Stations" (cont. next).

1.30.—Close down.

1.40.—"Round the Stations" (cont. next).

1.50.—"Round the Stations" (cont. next).

2.00.—Close down.

2.10.—"Round the Stations" (cont. next).

2.20.—"Round the Stations" (cont. next).

2.30.—Close down.

2.40.—"Round the Stations" (cont. next).

2.50.—"Round the Stations" (cont. next).

3.00.—Close down.

(1) "Mars: The Bringer of War."
(2) "Venus: The Bringer of Peace."
(3) "Mercury: The Winged Messenger."
(4) "Jupiter: The Bringer of Jollity."

6.50.—WEATHER FORECAST and NEWS. S.B. from London.

7.0 7.15.—Sir WILLIAM BRAGG K.H.E. F.R.S. S.B. from London. Local News.

7.30.—"DEBATE GROUND." A Debate on the Art of the Future. (Charles Dyer).

7.45.—"FANY CORDERY TURNER." (S.B. relayed from London). (S.B. relayed from London).

7.50.—"FANY CORDERY TURNER." (S.B. relayed from London). (S.B. relayed from London).

8.0 8.15.—"FANY CORDERY TURNER." (S.B. relayed from London). (S.B. relayed from London).

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WIRELESS PROGRAMME—TUESDAY (Nov. 25th.)

The letters S.B. printed in Italics in these programmes signify a simultaneous broadcast from the station indicated.

8.30. WEATHER FORECAST and NEWS.

Sir W. L. LAMONT, S.B. from London.
Local News.

9.0. **THE VOICE OF SOOTH.**
Folk Songs.
"The Song of the Sea"
"The Song of the Wind"
"The Song of the Sun"
"The Song of the Moon"
"The Song of the Stars"
"The Song of the Earth"
"The Song of the Sky"
"The Song of the Water"
"The Song of the Fire"
"The Song of the Air"
"The Song of the Spirit"

La Danza, "Tarantella Napolitana"

Scherzo, "La Bohème"

10.30.—Close down.

5.00. NEWCASTLE. 400 M.

3.45-4.45. Ella Domb (Soprano), Clarence Medon (Tenor), Sam Styles (Solo Bassoon).

4.45-5.15.—WOMEN'S HALF HOUR: The Rev. Herbert Barnes on "Theology."

5.15-6.0.—CHILDREN'S CORNER

5.0-6.30.—Scholar's Half Hour: Mr. C. Watts.
5.45. Henry Merrill on "Edmund Keats."

6.0. WEATHER FORECAST and NEWS.
S.B. from London.

JOHN STRACHEY, S.B. from London.
Local News.

HELEN DE FREY (Soprano),
GLYN EASTMAN (Baritone),
THE ALLEGED STATION
ORCHESTRA.
Conductor, EDWARD CLARK.

7.30. Orchestra.
Prelude and Death Scene ("Tristan and Isolde").

7.40. DEBATE

Mr. A. T. PATERSON President of the Students' Representative Council, Armstrong College, (Of Newcastle Division, Durham Union Society).

Dr. G. M. MILLER, Durham School of Medicine, (Of Newcastle Division, Durham Union Society).
Mr. F. H. SPARK, Hon. Secretary of Newcastle Law Students' Society.
Mr. F. A. WALLER, Newcastle Law Students' Society.
Chairman: The Rev. R. LAWSON SLATER, Benwell.

Russian Opera and Ballet.

8.30. Helen de Frey
Aria, "Martha"
"In Novgorod we live next door to Vanya."
(The Bride of the Year)
Rimsky-Korsakov

8.40. Orchestra.
Overture, "A Night in May"
Rimsky-Korsakov

8.45. Glyn Eastman
Baritone Song.

8.55. Orchestra.
Scherzo, "The Snow Maiden"
Rimsky-Korsakov

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.

Sir WILLIAM BRAGG, S.B. from London.
Local News.

10.0. Orchestra.
"Children's Tales"

10.5. Glyn Eastman
Baritone Song.

10.15. Helen de Frey
Aria from "Snow Maiden"
Rimsky-Korsakov

10.30.—Close down.

2.30. 495M.

3.30-5.0. Instrumental Solo Afternoon. M. S. Risch and Andrew Watson (Cello), Nancy Lee and W. B. Bennett (Violin), A. B. Bennett (Violoncello), F. B. Bennett (Piano), W. B. Bennett (Trombone), A. B. Bennett (Trumpet).

5.15.—CHILDREN'S CORNER. A. B. Bennett gives a Party.

6.40. Talk to Scholars.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

JOHN STRACHEY, S.B. from London.
Local News.

Concert Programme.

ASTRA DESMOND (Conductor),
THE MA PLAYFAIR (Solo Pianoforte),
THE WINDYBUSH ORCHESTRA.

7.30. Orchestra.
Quintet for Flute, Clarinet, Oboe, Bassoon and Horn.

7.40. Astra Desmond.
"Après un Rêve"
"La Sonnet"
"A. B. Bennett"
"Au Bord de l'Eau"

7.50. The Ma Playfair
Allegro Moderato, Sonata, Op. 7... Grieg
Cavendish on "The Ma Playfair"
"The Ma Playfair and Refrain de Berceuse"

Russian Dance Cyril Scott (4)
Dance No. 2 in E Major Cyril Scott (4)
"On a on entend une violle Boile à Musique"
"On a on entend une violle Boile à Musique"

8.30. Astra Desmond
"Like to the Daphne Rose"
"Queen Mary's Song"
"The Shepherd's Song"
"The Shepherd's Song"

8.50.—THE SCOTTISH ORCHESTRA. S.B. from London.

9.30. WEATHER FORECAST and NEWS.
S.B. from London.
SIR WILLIAM BRAGG, S.B. from London.
Local News.

10.0. ARTHUR HOLMES
and NANCY DAVIDSON
Sonata for Cor Anglais and Pianoforte
Hearne

STATION ADDRESSES.

	MAIN.	Address.	Telephone No.
ABERDEEN	17.	Belmont Street	5238
BELFAST	31.	Linchhall Street, Belfast	289
BIRMINGHAM	101.	New Street	2460
BIRMINGHAM	72.	Goldsmith Road	2514-5
GLASGOW	202.	Park Place	1122
LONDON	2.	Savoy Hill, W.C. 2	8420
MANCHESTER	57.	Dickinson Street, City	5232
NEWCASTLE	24.	Eldon Square	Central 5353
EDINBURGH	79.	George Street	Central 9585
GLASGOW	26-27.	Bishop Lane	Central 5138
LYVERPOOL	85.	Lord Street	Dock 5018
PLYMOUTH		Athenaeum Chambers,	
		Athenaeum Lane	2283
SHEFFIELD		Messrs. Union Grinding	
		Wheel, Corporation Street,	
		Central	4028
LEEDS-BRADFORD		Cabinet Chambers, Basinghall	
		Street, Leeds	29131
STOKE-ON-TRENT		Majestic Buildings	
		Stoke-on-Trent	1970
NOTTINGHAM		4, Bridleway Lane,	
		Nottingham	6771
DUNDEE		1, Leith Road, Dundee	3189

10.0. Orchestra.

"Petite Suite de Concert" Coleridge-Taylor
(1) Caprice de Nupte; (2) Demande et Réponse; (3) Sonnet d'Amour; (4) To amelle Frois date.
10.40.—Close down

5.50. GLASGOW. 431 M.

3.30-4.50.—The Wireless Quartet. Luna Talbot (Soprano). Afternoon Topics.

5.15-6.0.—CHILDREN'S CORNER. May Christ will lead you of Betty's Adventures in Fairyland, Part II.

7.0. WEATHER FORECAST and NEWS.
S.B. from London.

JOHN STRACHEY, S.B. from London.
Local News.

7.30. ANGUS MORRISON
(Pianoforte Recital)

Prelude and Fugue in C Sharp Major
"Kreutzeriana," Op. 16, No. 1,
2 and 3 Schumann
Romance in F Sharp Major
"El Puerto" Albeniz

8.0. THE SCOTTISH ORCHESTRA
(Conducted by)

FELIX WEINGARTNER.
Relayed from St. Andrew's Hall
S.B. to Edinburgh
Overture, "The Flying Dutchman"
Wagner

8.10. SONGS WE USED TO SING.
T. W. TORRANCE (Tenor).

"A Surprise"
"My Queen"
"Little Maid of Arden"
"The Torpedo and the Whale"

8.20. THE STATION ORCHESTRA
Conductor, ISAAC LOSOWSKY

Request Items.
"Parisian"
"The Torpedo and the Whale"
"Three Maids of Lee"
"The Three Sailor Boys"
"I Fear No Fox"

8.30. "The Torpedo and the Whale" ... Andon
Nan Scott

"Three Maids of Lee" ... J. L. Hackett
T. W. Torrance, James Anderson, and
F. E. Dolbe.
"The Three Sailor Boys" ... T. W. Torrance
F. E. DOBIE (Bass Baritone)
"I Fear No Fox" ... C. P. P. P.

8.50. The Scottish Orchestra.
S.B. to Aberdeen

Enigma Variations Elgar (11)

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.

Professor R. S. RAIT, C.B.E., LL.D. on
"The Torpedo and the Whale"
S.B. to Edinburgh.

Local News.

10.0. Station Orchestra.
Request Items.

Suite, "Americana" Thurston
"The Torpedo and the Whale"
"The Three Sailor Boys"
"The Torpedo and the Whale"
"The Torpedo and the Whale"

10.10. JAMES ANDERSON (Baritone).
"The Torpedo and the Whale"

"The Torpedo and the Whale"

10.25. Station Orchestra
March, "The Muddy"

11.30.—Close down

A number against a musical item indicates the number of its publisher. A list of publishers will be found on page 401.

WIRELESS PROGRAMME—WEDNESDAY (Nov. 26th)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. HARTLEY WITHERS S.B. from London. Local News.

7.30. THE "ZZY" DRAMATIC COMPANY
Presented
"A BUTTERFLY ON THE WHEEL."
A Play in Four Acts
by Edward G. Hammers and Francis Newman
(First broadcast December 21st, 1923)
(cont.)

The Hon. George Adamston, M.P.
VICTOR SMYTHE
Roderick Colingwood... TOM WILSON
Lord Eldon... R. T. FLEMING
Sir John Burroughs (President of the Divorce Court)... H. B. BRENNAN
Sir Robert Fyfe, K.C., M.P. (Mr. Adamston's Leading Counsel)

VICTOR SMYTHE
Gervase McArthur, K.C. (Mr. Adamston's Leading Counsel) T. O. BEAUCHROFT
Stuart Menzies, K.C. (Mr. Colingwood's Leading Counsel)... D. E. ORMEROD
Foreman of the Jury... E. IRVING
Jacques (a Waiter) GASCOYNE BURTON
Mr. Parkes (Lord Eldon's Val)

Footman... KENNETH J. ROBERTS
Detective... SEAMOR PATRICK
Lady Atwill... DUFF FLEMING
Pauline... J. J. LEACH
Peggy Adamston DOROTHY FRANKLIN

Act I
Mrs. Adamston's room at the Hotel des Tulleries, Paris
Early Spring—shortly after midnight.

Act II
Mrs. Adamston's room at the Hotel des Tulleries, Paris.
Early Spring—next morning.

Act III
The Probate, Divorce, and Admiralty Division of the High Court of Justice, Court 11
Six months after Act II. Afternoon

Act IV
Boudoir in Adamston House.
The same afternoon—later.
Directed by D. E. ORMEROD
Produced by VICTOR SMYTHE.
Incidental and Entr'acte Music by THE "ZZY" QUARTET

Overture.
Spring Song... Mendelssohn
Between Acts I. and II., "La Bohème"... Gabriel Marie
Between Acts II. and III., "The Music of the Spheres"... Fritcher
Between Acts III. and IV., "In the Garden"...

10.0. WEATHER FORECAST and NEWS
Local News.

10.15.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down.

5.0. NEWCASTLE.
3.45-4.45. The Station Septet. Conductor, Edward Clark

4.45-5.15. WOMEN'S HALF HOUR. The Rev. Arthur H. Robins on "The Slave and the Child."

5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholar's Half Hour: Mr. W. L. Brown, M.Sc., on "Prehistoric Cave Dwellers."

6.45.—Farmers' Corner. Prof. Gilchrist, Seasonable Notes.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. HARTLEY WITHERS. S.B. from London. Local News.

Selections from Opera.

MARY JARRED (Contralto).
FREDERIC COLLIER (Baritone).
THE STATION ORCHESTRA
Conductor, EDWARD CLARK.

7.3. Orchestra
Overture, "Don Giovanni".... Mozart
Mary Jarred
"Che farò senza Euridice" (Orfeo).... Gluck

7.5. Divantes du Styx ("Acesse") Gluck
Orchestra
"Lucia di Lammermoor" Donizetti
Fredere C. Lier

8.0. Hermit's Aria ("Un Ballo in Maschera") Verdi
Aria, "Eri tu".... "Maschera" Verdi
Nephtole's Serenade ("Faust")... Gounod

8.10. Ballet Music, "I Vespri Siciliani" Verdi
Orchestra
8.20. Mary Jarred.
Sally Awakes My (Samson) Verdi
Leontine (Delilah) Verdi
O Love From Thy Power

8.30. Orchestra
8.40. Frederic Collier
Aria, "She Anne Charineth My Soul" Verdi
Entr'acte, "Antique and Rusty" Verdi
Ballet Music

8.50. Orchestra
"I Lombardi" Verdi
9.0. ANGUS MORRISON (Pianoforte Recital).
Toccata in F Sharp Minor... Bach
Romance in F Sharp... Schumann
Barcarole No. 1... Gabriel Faure
Pavane pour une Infante défunte... Maurice Ravel

Dance Rhapsodie du Feu... Manuel de Falla
9.30.—WEATHER FORECAST and NEWS
S.B. from London
Royal Horticultural Society Talk S.B. from London
Mr. DOUGLAS KENNEDY S.B. from London. Local News.

10.5. THE SAVOY BANDS S.B. from London.
11.0.—Close down.

2.0. ABERDEEN. 495 M.
3.30-5.0. Popular Afternoon. The Wireless
Septet. Female Topics. Dr. James A. Stephen, Child Welfare Medical Officer, on "Child Welfare." (Male and Female)

5.30-6.0. CHILDREN'S CORNER: Auntie Gwyneth sings and speaks of "Welsh Folk Songs."

6.40. Mr. W. H. Bruford, M.A., 6th Lecture on "German."

7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. HARTLEY WITHERS on "International Payments." S.B. from London. Local News.
Royal Horticultural Society of Aberdeen Talk.

Everybody's Programme.
HELEN DE FREY (Soprano).
ROBERT TAYLOR (Solo Pianoforte).
THE WIRELESS ORCHESTRA.

7.35. Selection, "Mr. Manhattan".... Carr
7.50. Helen de Frey
Mimi's Song ("La Bohème")... Verdi
"The Blackbird's Song".... Scott 4
"So Sweet is She".... Barrow (14)
"Come, Lovers, Follow Me" Robert Taylor

9.0. Prelude and Fugue in A Minor... Bach-Liszt
Sonata in D... Schumann
Intermezzo in E Flat Major... Brahms
Aria... de Falla

9.30. WEATHER FORECAST and NEWS
S.B. from London
Mr. HARTLEY WITHERS on "International Payments." S.B. from London. Local News.
Royal Horticultural Society of Aberdeen Talk.

10.5. THE SAVOY BANDS S.B. from London.
11.0.—Close down.

5.0. NEWCASTLE.
3.45-4.45. The Station Septet. Conductor, Edward Clark

4.45-5.15. WOMEN'S HALF HOUR. The Rev. Arthur H. Robins on "The Slave and the Child."

5.15-6.0.—CHILDREN'S CORNER.
6.0-6.30.—Scholar's Half Hour: Mr. W. L. Brown, M.Sc., on "Prehistoric Cave Dwellers."

6.45.—Farmers' Corner. Prof. Gilchrist, Seasonable Notes.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Mr. HARTLEY WITHERS. S.B. from London. Local News.

Selections from Opera.
MARY JARRED (Contralto).
FREDERIC COLLIER (Baritone).
THE STATION ORCHESTRA
Conductor, EDWARD CLARK.

CHAPPELL and WEBER
pianos are in use at the various stations of the C.

8.25. Orchestra
Selection, "Catherine".... Verdi
Helen de Frey
"One Fine Day" ("Madame Butterfly")... Puccini

8.40. Hindoo Song ("Sukko")... Puccini
Chorus in His Garden... Verdi
The Dream... Verdi

8.50. Herbert Taylor
"The Joyous".... Verdi
"The Joyous".... Verdi
"The Joyous".... Verdi

9.15. First Movement from a Scotch Symphony... Verdi
9.30.—WEATHER FORECAST and NEWS
S.B. from London
Royal Horticultural Society Talk S.B. from London
Mr. DOUGLAS KENNEDY S.B. from London. Local News.

10.5.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down.

5.0. GLASGOW. 420 M.
3.30-4.0.—Broadcast to Schools. Talks on Literature and Music. The Wireless Quartet

4.0-5.15. The Wireless Quartet. Maurice A. Barry, Harmonica. Afternoon Topics.

5.15-6.0. CHILDREN'S CORNER. Singing Lesson by Auntie Gwyneth, assisted by Tinkle Bell. Mr. A. M. Knight on Model Engines and Railways.

6.0-6.30. Weather Forecast and News S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. HARTLEY WITHERS S.B. from London. Local News.

7.30.—D. MILLAR CRAIG on "The History of Opera." S.B. to Edinburgh.

Light Orchestral Programme.
THE STATION ORCHESTRA
Conductor, HERBERT A. WITHERS
GERALD S. WILSON (Soprano)
FREDERICK S. WILSON (Soprano)

7.45. Orchestra
Overture, "A May Day".... Haydn-Wend
Eileen Suddaby
My Heart is Like a Singing Bird
"Where Shall the Lover Rest?" Sir Hubert Parry
"Three Aspects".... Verdi

8.0. Entr'acte, "Chanson de Malin".... Verdi
8.15. Soprano Songs
"Dormi, dormi bel Bambino".... Verdi
"Prisoner of Edinburgh".... Verdi
"A Little Twilight Song".... Verdi

8.30. Orchestra
Fantasy, "Mediterranean".... Arnold-Bax
"A Fairy Town".... Sir Hubert Parry
"Whether I Love".... Sir Hubert Parry
"Armida's Garden".... Verdi

8.45. Soprano Songs
"Micaela's Song" ("Carmen").... Bizet
"A Memory".... Goring Thomas
"Fairy Cradles".... Molly Carter

9.15. Orchestra
Waltz, "Pavane".... Strauss
March, "Valse à la Reine".... Strauss
9.30. WEATHER FORECAST and NEWS
S.B. from London
Royal Horticultural Society Talk S.B. from London
Mr. DOUGLAS KENNEDY S.B. from London. Local News.

10.5.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down.

5.0. GLASGOW. 420 M.
3.30-4.0.—Broadcast to Schools. Talks on Literature and Music. The Wireless Quartet

4.0-5.15. The Wireless Quartet. Maurice A. Barry, Harmonica. Afternoon Topics.

5.15-6.0. CHILDREN'S CORNER. Singing Lesson by Auntie Gwyneth, assisted by Tinkle Bell. Mr. A. M. Knight on Model Engines and Railways.

6.0-6.30. Weather Forecast and News S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. HARTLEY WITHERS S.B. from London. Local News.

7.30.—D. MILLAR CRAIG on "The History of Opera." S.B. to Edinburgh.

Light Orchestral Programme.
THE STATION ORCHESTRA
Conductor, HERBERT A. WITHERS
GERALD S. WILSON (Soprano)
FREDERICK S. WILSON (Soprano)

7.45. Orchestra
Overture, "A May Day".... Haydn-Wend
Eileen Suddaby
My Heart is Like a Singing Bird
"Where Shall the Lover Rest?" Sir Hubert Parry
"Three Aspects".... Verdi

8.0. Entr'acte, "Chanson de Malin".... Verdi
8.15. Soprano Songs
"Dormi, dormi bel Bambino".... Verdi
"Prisoner of Edinburgh".... Verdi
"A Little Twilight Song".... Verdi

8.30. Orchestra
Fantasy, "Mediterranean".... Arnold-Bax
"A Fairy Town".... Sir Hubert Parry
"Whether I Love".... Sir Hubert Parry
"Armida's Garden".... Verdi

8.45. Soprano Songs
"Micaela's Song" ("Carmen").... Bizet
"A Memory".... Goring Thomas
"Fairy Cradles".... Molly Carter

9.15. Orchestra
Waltz, "Pavane".... Strauss
March, "Valse à la Reine".... Strauss
9.30. WEATHER FORECAST and NEWS
S.B. from London
Royal Horticultural Society Talk S.B. from London
Mr. DOUGLAS KENNEDY S.B. from London. Local News.

10.5.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down.

5.0. GLASGOW. 420 M.
3.30-4.0.—Broadcast to Schools. Talks on Literature and Music. The Wireless Quartet

4.0-5.15. The Wireless Quartet. Maurice A. Barry, Harmonica. Afternoon Topics.

5.15-6.0. CHILDREN'S CORNER. Singing Lesson by Auntie Gwyneth, assisted by Tinkle Bell. Mr. A. M. Knight on Model Engines and Railways.

6.0-6.30. Weather Forecast and News S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. HARTLEY WITHERS S.B. from London. Local News.

7.30.—D. MILLAR CRAIG on "The History of Opera." S.B. to Edinburgh.

Light Orchestral Programme.
THE STATION ORCHESTRA
Conductor, HERBERT A. WITHERS
GERALD S. WILSON (Soprano)
FREDERICK S. WILSON (Soprano)

7.45. Orchestra
Overture, "A May Day".... Haydn-Wend
Eileen Suddaby
My Heart is Like a Singing Bird
"Where Shall the Lover Rest?" Sir Hubert Parry
"Three Aspects".... Verdi

8.0. Entr'acte, "Chanson de Malin".... Verdi
8.15. Soprano Songs
"Dormi, dormi bel Bambino".... Verdi
"Prisoner of Edinburgh".... Verdi
"A Little Twilight Song".... Verdi

8.30. Orchestra
Fantasy, "Mediterranean".... Arnold-Bax
"A Fairy Town".... Sir Hubert Parry
"Whether I Love".... Sir Hubert Parry
"Armida's Garden".... Verdi

8.45. Soprano Songs
"Micaela's Song" ("Carmen").... Bizet
"A Memory".... Goring Thomas
"Fairy Cradles".... Molly Carter

9.15. Orchestra
Waltz, "Pavane".... Strauss
March, "Valse à la Reine".... Strauss
9.30. WEATHER FORECAST and NEWS
S.B. from London
Royal Horticultural Society Talk S.B. from London
Mr. DOUGLAS KENNEDY S.B. from London. Local News.

10.5.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down.

5.0. GLASGOW. 420 M.
3.30-4.0.—Broadcast to Schools. Talks on Literature and Music. The Wireless Quartet

4.0-5.15. The Wireless Quartet. Maurice A. Barry, Harmonica. Afternoon Topics.

5.15-6.0. CHILDREN'S CORNER. Singing Lesson by Auntie Gwyneth, assisted by Tinkle Bell. Mr. A. M. Knight on Model Engines and Railways.

6.0-6.30. Weather Forecast and News S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. HARTLEY WITHERS S.B. from London. Local News.

7.30.—D. MILLAR CRAIG on "The History of Opera." S.B. to Edinburgh.

Light Orchestral Programme.
THE STATION ORCHESTRA
Conductor, HERBERT A. WITHERS
GERALD S. WILSON (Soprano)
FREDERICK S. WILSON (Soprano)

7.45. Orchestra
Overture, "A May Day".... Haydn-Wend
Eileen Suddaby
My Heart is Like a Singing Bird
"Where Shall the Lover Rest?" Sir Hubert Parry
"Three Aspects".... Verdi

8.0. Entr'acte, "Chanson de Malin".... Verdi
8.15. Soprano Songs
"Dormi, dormi bel Bambino".... Verdi
"Prisoner of Edinburgh".... Verdi
"A Little Twilight Song".... Verdi

8.30. Orchestra
Fantasy, "Mediterranean".... Arnold-Bax
"A Fairy Town".... Sir Hubert Parry
"Whether I Love".... Sir Hubert Parry
"Armida's Garden".... Verdi

8.45. Soprano Songs
"Micaela's Song" ("Carmen").... Bizet
"A Memory".... Goring Thomas
"Fairy Cradles".... Molly Carter

9.15. Orchestra
Waltz, "Pavane".... Strauss
March, "Valse à la Reine".... Strauss
9.30. WEATHER FORECAST and NEWS
S.B. from London
Royal Horticultural Society Talk S.B. from London
Mr. DOUGLAS KENNEDY S.B. from London. Local News.

10.5.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down.

5.0. GLASGOW. 420 M.
3.30-4.0.—Broadcast to Schools. Talks on Literature and Music. The Wireless Quartet

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5.15-6.0. CHILDREN'S CORNER. Singing Lesson by Auntie Gwyneth, assisted by Tinkle Bell. Mr. A. M. Knight on Model Engines and Railways.

6.0-6.30. Weather Forecast and News S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. HARTLEY WITHERS S.B. from London. Local News.

7.30.—D. MILLAR CRAIG on "The History of Opera." S.B. to Edinburgh.

Light Orchestral Programme.
THE STATION ORCHESTRA
Conductor, HERBERT A. WITHERS
GERALD S. WILSON (Soprano)
FREDERICK S. WILSON (Soprano)

7.45. Orchestra
Overture, "A May Day".... Haydn-Wend
Eileen Suddaby
My Heart is Like a Singing Bird
"Where Shall the Lover Rest?" Sir Hubert Parry
"Three Aspects".... Verdi

8.0. Entr'acte, "Chanson de Malin".... Verdi
8.15. Soprano Songs
"Dormi, dormi bel Bambino".... Verdi
"Prisoner of Edinburgh".... Verdi
"A Little Twilight Song".... Verdi

8.30. Orchestra
Fantasy, "Mediterranean".... Arnold-Bax
"A Fairy Town".... Sir Hubert Parry
"Whether I Love".... Sir Hubert Parry
"Armida's Garden".... Verdi

8.45. Soprano Songs
"Micaela's Song" ("Carmen").... Bizet
"A Memory".... Goring Thomas
"Fairy Cradles".... Molly Carter

9.15. Orchestra
Waltz, "Pavane".... Strauss
March, "Valse à la Reine".... Strauss
9.30. WEATHER FORECAST and NEWS
S.B. from London
Royal Horticultural Society Talk S.B. from London
Mr. DOUGLAS KENNEDY S.B. from London. Local News.

10.5.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down.

5.0. GLASGOW. 420 M.
3.30-4.0.—Broadcast to Schools. Talks on Literature and Music. The Wireless Quartet

4.0-5.15. The Wireless Quartet. Maurice A. Barry, Harmonica. Afternoon Topics.

5.15-6.0. CHILDREN'S CORNER. Singing Lesson by Auntie Gwyneth, assisted by Tinkle Bell. Mr. A. M. Knight on Model Engines and Railways.

6.0-6.30. Weather Forecast and News S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. HARTLEY WITHERS S.B. from London. Local News.

7.30.—D. MILLAR CRAIG on "The History of Opera." S.B. to Edinburgh.

Light Orchestral Programme.
THE STATION ORCHESTRA
Conductor, HERBERT A. WITHERS
GERALD S. WILSON (Soprano)
FREDERICK S. WILSON (Soprano)

7.45. Orchestra
Overture, "A May Day".... Haydn-Wend
Eileen Suddaby
My Heart is Like a Singing Bird
"Where Shall the Lover Rest?" Sir Hubert Parry
"Three Aspects".... Verdi

8.0. Entr'acte, "Chanson de Malin".... Verdi
8.15. Soprano Songs
"Dormi, dormi bel Bambino".... Verdi
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"A Little Twilight Song".... Verdi

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Fantasy, "Mediterranean".... Arnold-Bax
"A Fairy Town".... Sir Hubert Parry
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"Armida's Garden".... Verdi

8.45. Soprano Songs
"Micaela's Song" ("Carmen").... Bizet
"A Memory".... Goring Thomas
"Fairy Cradles".... Molly Carter

9.15. Orchestra
Waltz, "Pavane".... Strauss
March, "Valse à la Reine".... Strauss
9.30. WEATHER FORECAST and NEWS
S.B. from London
Royal Horticultural Society Talk S.B. from London
Mr. DOUGLAS KENNEDY S.B. from London. Local News.

10.5.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down.

5.0. GLASGOW. 420 M.
3.30-4.0.—Broadcast to Schools. Talks on Literature and Music. The Wireless Quartet

4.0-5.15. The Wireless Quartet. Maurice A. Barry, Harmonica. Afternoon Topics.

5.15-6.0. CHILDREN'S CORNER. Singing Lesson by Auntie Gwyneth, assisted by Tinkle Bell. Mr. A. M. Knight on Model Engines and Railways.

6.0-6.30. Weather Forecast and News S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. HARTLEY WITHERS S.B. from London. Local News.

7.30.—D. MILLAR CRAIG on "The History of Opera." S.B. to Edinburgh.

Light Orchestral Programme.
THE STATION ORCHESTRA
Conductor, HERBERT A. WITHERS
GERALD S. WILSON (Soprano)
FREDERICK S. WILSON (Soprano)

7.45. Orchestra
Overture, "A May Day".... Haydn-Wend
Eileen Suddaby
My Heart is Like a Singing Bird
"Where Shall the Lover Rest?" Sir Hubert Parry
"Three Aspects".... Verdi

8.0. Entr'acte, "Chanson de Malin".... Verdi
8.15. Soprano Songs
"Dormi, dormi bel Bambino".... Verdi
"Prisoner of Edinburgh".... Verdi
"A Little Twilight Song".... Verdi

8.30. Orchestra
Fantasy, "Mediterranean".... Arnold-Bax
"A Fairy Town".... Sir Hubert Parry
"Whether I Love".... Sir Hubert Parry
"Armida's Garden".... Verdi

8.45. Soprano Songs
"Micaela's Song" ("Carmen").... Bizet
"A Memory".... Goring Thomas
"Fairy Cradles".... Molly Carter

9.15. Orchestra
Waltz, "Pavane".... Strauss
March, "Valse à la Reine".... Strauss
9.30. WEATHER FORECAST and NEWS
S.B. from London
Royal Horticultural Society Talk S.B. from London
Mr. DOUGLAS KENNEDY S.B. from London. Local News.

10.5.—THE SAVOY BANDS. S.B. from London.
11.0.—Close down.

5.0. GLASGOW. 420 M.
3.30-4.0.—Broadcast to Schools. Talks on Literature and Music. The Wireless Quartet

4.0-5.15. The Wireless Quartet. Maurice A. Barry, Harmonica. Afternoon Topics.

5.15-6.0. CHILDREN'S CORNER. Singing Lesson by Auntie Gwyneth, assisted by Tinkle Bell. Mr. A. M. Knight on Model Engines and Railways.

6.0-6.30. Weather Forecast and News S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London
Mr. HARTLEY WITHERS S.B. from London. Local News.

7.30.—D. MILLAR CRAIG on "The History of Opera." S.B. to Edinburgh.

Light Orchestral Programme.
THE STATION ORCHESTRA
Conductor, HERBERT A. WITHERS
GERALD S. WILSON (Soprano)
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Overture, "A May Day".... Haydn-Wend
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Fantasy, "Mediterranean".... Arnold-Bax
"A Fairy Town".... Sir Hubert Parry
"Whether I Love".... Sir Hubert Parry
"Armida's Garden".... Verdi

8.45. Soprano Songs
"Micaela's Song" ("Carmen").... Bizet
"A Memory".... Goring Thomas
"Fairy Cradles".... Molly Carter

9.15. Orchestra
Waltz, "Pavane".... Strauss
March, "Valse à la Reine".... Strauss
9.30. WEATHER FORECAST and NEWS
S.B. from London
Royal Horticultural Society Talk S.B. from London
Mr. DOUGLAS KENNEDY S.B. from London. Local News.

WIRELESS PROGRAMME—FRIDAY (Nov. 28th.)

The letters "L.B." printed in italics in these programmes signify a *Simultaneous Broadcast* from the station concerned.

Orchestra
Symphony No. 8, Op. 85, 1st Movement
Cyril Hedley and Clifford Hedley
Kreutzer Sonata for Violin and Piano-forte
in A Major, Op. 47
Sergei Prokofiev
Lovers' Complaint
M. J. A. P. Edgcombe
Love of One's Neighbour
Wendell
C. Ford Hedley
Sonata in F Sharp Major, 1st Movement
Orchestra.
Overture "Leonora," No. 3
9.30. WEATHER FORECAST and NEWS
S.B. from London
M. J. A. P. Edgcombe S.B. from London
Local News
10.0. Close down

27Y MANCHESTER. 375 M.
1.30-1.35.—Organ Music by H. F. May Page,
played from the Piccadilly Picture
Theatre
2.30-3.0. Broadcast to Secondary Schools
(Seniors). Mr. G. H. CARPENTER
Disc on "The War of Life"
3.30-4.0. Quartet
4.0-4.30. WOMEN'S HALF HOUR
5.0-5.30. CHILDREN'S CORNER
6.30-6.55.—Dr. J. E. Myers O.B.E.
Body's Chemistry—(4). A Talk on
Aids
7.0. WEATHER FORECAST and NEWS
S.B. from London
PERCY SCHOLLES S.B. from London
Local News

7.30. Symphony Concert.
THE ALBANY SYMPHONY ORCHESTRA
Conductor DAB ROBERTSON, Jun.
ASTRA DESMOND (Conductor of
ROY HENDERSON (Baritone)
Orchestra.
Overture "The Waverley" by H. J. H.
1st Movement
Contralto Song
"Chanson Perpetuelle"
Song "The Good Mourning Lady"
Baritone Song
"Vision Fugitive" ("Hérodiade")
Manchester

Orchestra
Rhapsody, "A Shropshire Lad"
Butterworth
Contralto Songs
"Shut not so Soon" by Nigel Anglican (1)
"One Morning in the
Flower Garden" by Eric Fogg (4)
"Dawn Song"
Baritone Songs
"The Blacksmith" by Schubert
More Fair and Pure and Holy
Schumann

Orchestra.
Symphony in D Minor by Beethoven
9.30.—WEATHER FORECAST and NEWS
S.B. from London
Mr. J. A. P. Edgcombe S.B. from
London Local News.
Station Director's Talk
10.10. Orchestra
"Capriccio Espagnol" Rimsky-Korsakov
10.30. Close down

5NO NEWCASTLE. 400 M.
5.45-6.15.—Sid Pugh's Quartet Party
6.15-6.30. MEN'S HALF HOUR
6.30-6.45.—CHILDREN'S CORNER
6.45-6.55.—Scholars' Half Hour. Mr. P. Bates
man, B.A., "Biographical Sketches of
Great Musicians—Bach
6.40-6.55.—Ministry of Agriculture Talk
S.B. from London

7.0. WEATHER FORECAST and NEWS.
S.B. from London
PERCY SCHOLLES S.B. from London
Local News

BETTY HUMBLE (Soprano).
MAY GRANT (Contralto)
JOHN OLIVERE (Baritone)
SAM BARRACLOUGH (Solo Cornet)
THE STATION ORCHESTRA
Conductor EDWARD CLARK
Moore's Irish Melodies.

7.30. Irish Rhapsody by Stanford
7.40. "The Mistletoe Boy"
"The Meeting of the Waters"
Arr. Moffat (25)

7.50. Sam Barraclough
Cornet Solo, "Come Back to Erin"
Arr. Hoch

8.0. John Oliver
"Oft in the Still Night"
"The Harp that Once Thro' Tara's Halls"
May Grant

8.10. Sam Barraclough
"Avenging and Bright"
Arr. Moffat (25)

8.20. Irish Jig by Rockett
Songs of Many Lands.
Orchestra

8.30. Overture to "Russian and Lullaby"
Waltz from "Fledermaus"
Johann Strauss

8.45. Betty Humble
Norway, "Sveveln," Op. 55, No. 1 Singing
Finland, "But My Bird is Long in Home"
ing," Op. 36
France, Serenade
Gounod

8.55. Sam Barraclough
Cornet Solo, "Il Bacio"
Arr. Ardit

9.0. John Oliver
Russia, "Don Juan's Serenade"
Technique

9.10. Betty Humble
Norway, "Sveveln," Op. 55, No. 1 Singing
Finland, "But My Bird is Long in Home"
ing," Op. 36
France, Serenade
Gounod

9.20. La Paloma by Francisco
Intermezzo from "Cavalleria Rusticana"
M. J. A. P. Edgcombe

9.30.—WEATHER FORECAST and NEWS
S.B. from London
Mr. J. A. P. Edgcombe S.B. from
London Local News.

10.0. DANCE MUSIC
10.30. Close down

2BD ABERDEEN. 495 M.
3.30-4.0. School Transmission: Mr. W. W.
Fyvie, D.Sc., on "Wireless."
Wireless Orchestra. A Storm Scene in
Music, from The Pastoral Symphony
(Beethoven). ENNEMONDE CASATI
1st Violoncello French Reading

4.15-5.0. The Wireless Orchestra
5.15-5.30. CHILDREN'S CORNER
6.30. Farmers' Advice Corner under the
auspices of the North of Scotland College
of Agriculture. Conducted by Donald G.
Muir, B.Sc.

6.40-6.55.—Ministry of Agriculture Talk
S.B. from London
7.0. WEATHER FORECAST and NEWS
S.B. from London

PERCY SCHOLLES S.B. from London.
Local News

Music Humour Drama.
RONALD GOBLEY (Enriamper)
JOHANN BLAZER (Solo Violoncello)
THE BANCHRY AMATEUR CLUB
THE UNITED SERVICES CLUB
Conductor JOHANN BLAZER

7.00. "The March of the Quarts"
Overture, "The Barber of Seville"
Finck

7.45. Ronald Goble
In Music and Humour

7.55. THE WOMAN IN BOH.
A Play in One Act by E. F. Parr
Scene, The Interior of Jennifer Cawley's
Flat in London
Time, Half past four on an afternoon
late autumn. Period, Present Day
The Play produced by D. H. YETTS
MUNRO

8.25. Suite, "Americana" by Gertrude Thurbon
8.40. "THE BATHROOM DOOR"
A Farce in One Act by E. Jeanning
Scene, Corridor of the Hotel Majestic
Time: 8 a.m. Period: Present Day
The Play produced by
D. HUNTER MUNRO

9.10. Selection "Lull Time" by Clifton
9.30. WEATHER FORECAST and NEWS
S.B. from London
M. J. A. P. Edgcombe S.B. from
London Local News.

10.0. Orchestra.
March, "Gipsy Blood" by Bennett
10.5. Ronald Goble
More Music and Humour

10.15. Orchestra.
Selection, "The Thistle" by Myddleton
10.30. Johann Blazer
Sonata in F, Op. 6
Sonata in D Minor, Op. 6
Coralli—1653-1713

11.0. Close down

5SC GLASGOW. 429 M.
3.30-4.0.—Talks on History and Music
4.0-5.15.—The Wireless Quartet, Tina M.
Paterson (Solo Pianoforte)
5.15-6.0.—CHILDREN'S CORNER
6.0-6.5. Weather Forecast for Farmers
6.40-6.55. D. V. Howells on Horace
7.0. WEATHER FORECAST and NEWS
S.B. from London
PERCY SCHOLLES S.B. from London.
Local News.

7.30. Dental Talk, by a Dentist.
Scots Play Night.
The Scottish National Theatre Society
presents
THE SCOTTISH NATIONAL PLAYERS
in Their Scottish Plays

7.45. "Coronach" by David Stephen
7.55. "CAMBELL OF KILMORR."
A Play in One Act by J. A. Ferguson.
Scene, A lonely cottage on the road from
Stirling to Rannoch in North Perthshire.
Time: After the Battle of 1745.
Strong Quartet and Solist.

"On the Yarrow" by William Robertson
(Vocalist, ELLEN S. C. MORRISON)
8.40. String Orchestra.
Prelude to Play by Hugh S. Robertson

8.45. "CHIEFTAIN IN THE KIRKYARD"
A dialogue in Scots by Hugh S. Robertson
Scene, Corner of a Scottish Kirkyard.
Time, The Present.

**8.15. Talk on "Scots Drama from an English
Point of View," by FRANK D.
CLEWLOW Producer, Scottish National
Theatre Society.**

9.30. WEATHER FORECAST and NEWS
S.B. from London
Mr. J. A. P. Edgcombe S.B. from
London Local News.

10.0. "THE GUINEA'S STAMP."
A Gentle Satire on Glasgow Society by
C. Stewart Black
Scene: The Drawing Room of a "Coast
House" in Whiting Bay, Arran
Time: 1.0. Period: A Summer Afternoon.

10.25. Scots and Dances by R. H. G.
10.30. Close down

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 401.

WIRELESS PROGRAMME—SATURDAY (Nov. 29th)

The letters "S.B." printed in italics in these programmes signify a *Special Broadcast* from the station mentioned.

- 2BD ABERDEEN. 495 M.**
- 8.30.—**THE FAMOUS "ALL BLACKS."** *S.B. from Cardiff.*
- 9.0.—**Contralto Songs.**
 "My Ain Wee House" *Munro*
 "Boy, Johnnie Cape" *St. King*
 "Reverie," Op. 68 *Mackenzie*
 "Three Preludes" *J. B. McEwen (17)*
 "I Think I'll Get Wed in the Summer Time" *Lawler (7)*
 "It's a Fine Thing to Sing" *Lawler and Cochran (7)*
- 9.30.—**WEATHER FORECAST and NEWS.** *S.B. from London.*
 Mr. F. M. CARRUTHERS. *S.B. from London.*
 Local News.
- 10.0.—**THE SAVOY BANDS.** *S.B. from London.*
- 12.0.—Close down.

- 5NO NEWCASTLE. 400 M.**
- 8.45-9.45.—**Norah Wiggins (Soprano).** The Station Septet: Conductor, Edward Clark.
- 9.45-10.15.—**WOMEN'S HALF HOUR.** Mrs. G. M. Pearson. Dramatic Reading.
- 10.15-10.45.—**CHILDREN'S CORNER.**
 10.0-10.30.—**Seamans' Half Hour:** Mr. W. C. F. Campaign, B.Sc., "Loves of Engineers—*Brace*"
- 10.45.—**Farmers' Corner.** Mr. H. C. Pearson on "Animal Nutrition." Poultry Notes.
- 11.0.—**WEATHER FORECAST and NEWS.** *S.B. from London.*
 Mr. JOHN KENNIR on "Association Football."
 Local News.
- Music and Mirth.**
 ROY HENDERSON (Baritone)
 FRANK CHARLTON (Entertainer)
 THE STATION ORCHESTRA
 Conductor EDWARD CLARK.

- 7.30.—**Orchestra.**
 Overture, "Ruy Blas" *Mendelssohn*
 "Softly Awakes My Heart" *Saint-Saens*
- 7.40.—**Frank Charlton.**
 In Selections from his Repertoire.
- 7.50.—**Ray Henderson.**
 "Even Bravest Heart" ("Faust")
 Prologue, "Pagliacci" *Leoncavallo*
- 8.0.—**Orchestra.**
 "A Lover in Damascus" *Woodforde. Funder*
 "The Pink Lady" *Caryl*
- 8.10.—**Roy Henderson.**
 "The Yeomen of England" *Edward German*
 "Son of Man" *Frederick*
 "The Fox" *Wallace*
- 8.20.—**Frank Charlton.**
 Further Selections from his Repertoire.
- 8.30.—**THE FAMOUS "ALL BLACKS."** *S.B. from Cardiff.*
- 8.40.—**TILLEY'S ORCHESTRA.**
 elayed from
 The Grand Assembly Rooms, Barras Bridge.
 Dance Music.
- 9.30.—**WEATHER FORECAST and NEWS.** *S.B. from London.*
 Mr. F. M. CARRUTHERS. *S.B. from London.*
 Local News.
- 10.0.—**THE SAVOY BANDS.** *S.B. from London.*
- 12.0.—Close down.

- 2BD ABERDEEN. 495 M.**
- 3.30-5.0.—**Concert:** The Wireless Orchestra
 Feminine Topics. A. J. Wiseman (Baritone)
- 5.30-6.0.—**CHILDREN'S CORNER:** Songs by Aunty Gwyneth.
- 8.40.—This Week's Interesting Anniversary
 The Discovery of Tasmania—November 24th, 1642. (Prepared by John Sparks Kirkland)
- 7.0.—**WEATHER FORECAST and NEWS.** *S.B. from London.*
 Mr. H. M. IRELAND on "Silver Fox Farming."
 Local News.

- Vocal Night.**
 KATHLEEN HAY (Soprano).
 BETTY GALL (Contralto).
 J. H. W. HENDRY (Tenor).
 WALTER IRVINE (Baritone).
 GEORGE MESTON (Entertainer).
- 7.30.—**Kathleen Hay.**
 "At the Mid Hour of Night" *Cowan (15)*
 "The Heart's Furnace" *Goring Thomas*
 "Danny Boy" *Weatherly (1)*
- 7.40.—**Walter Irvine.**
 "To-Morrow" *Reel*
 "The Company Sergeant Major" *Sanderson (1)*
- 7.50.—**Betty Gall.**
 "We'd Better Bide a Wee" *Claribel (25)*
 "The Hundred Pipers" *Nairne (25)*
- 8.0.—**George Meston.**
 Stories in the Doric.
- 8.10.—**J. H. W. Hendry.**
 "Mary" *Richardson (34)*
 "The Auld Scotch Songs" *Larson (34)*
- 8.20.—**Kathleen Hay.**
 "Cherry Ripe" *Horn (1)*
 "Where the Bee Sucks" *Arne (1)*
 "If I Were a Queen" *Wilhams*
 "Cuckoo" *Martin Shaw (2)*
- 8.30.—**THE FAMOUS "ALL BLACKS."** *S.B. from Cardiff.*
- 9.0.—**George Meston.**
 More Stories in the Doric.

- KEY LIST OF MUSIC PUBLISHERS.**
- Boosey and Co.
 - Curwen, J., and Sons, Ltd.
 - Herman Dayewski Music Publishing Co.
 - Ekin and Co., Ltd.
 - Enoch and Sons.
 - Feldman, B., and Co.
 - Francis, Day and Hunter
 - Lawway, J. H.
 - Lawrence Wright Music Co.
 - Coed Lennox and Co.
 - Novello and Co. Ltd.
 - Philips and Page
 - Reynolds and Co.
 - Stainer and Bell, Ltd.
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 - Worton David, Ltd.
 - A. J. Stacey Music Co., Ltd.
 - Patonson, Sons and Co., Ltd.
 - Reid Bros., Ltd.

- 2BD ABERDEEN. 495 M.**
- 9.10.—**Kathleen Hay.**
 "It Was a Lover and His Lass" *Quiller (1)*
 "Forenoon Chanson" *Quiller*
 "The Fairy Pipers" *Brace (1)*
 "The Market" *Cowan*
- 9.20.—**Walter Irvine.**
 "Thy Dazzling Eyes" *MacDonell (4)*
 "The Sea Road" *Wood (1)*
- 9.30.—**WEATHER FORECAST and NEWS.** *S.B. from London.*
 Mr. F. M. CARRUTHERS. *S.B. from London.*
 Local News.
- 10.0.—**Walter Irvine.**
 "Ship o' Mine" *Wood (1)*
 "The Sea Road" *Wood (1)*
- 10.10.—**Betty Gall.**
 "Locking up" *Traditional (25)*
- 10.20.—**J. H. W. Hendry.**
 "The Flower o' Dunblane" *Smith (34)*
- 10.30.—**THE SAVOY BANDS.** *S.B. from London.*
- 12.0.—Close down.

- 5SC GLASGOW. 420 M.**
- 11.0-12.0 noon.—**Rehearsal for "5SC" Radio Circle Choir.**
- 3.30-4.50.—**The Wireless Quartet.** Tom Welch, the Miner Anthur. Afternoon Topics.
- 5.15-6.0.—**CHILDREN'S CORNER:** "At Home" Day for Children of All Ages. The Radio Circle Choir and Fairy Revels.
- 6.0-6.15.—**Weather Forecast for Farmers.**
- 7.0.—**WEATHER FORECAST and NEWS.** *S.B. from London.*
 Glasgow Radio Society Talk
 Local News.
- Dance Night.**
 THE STATION ORCHESTRA.
 Conducted by ISAAC LOSOWSKY
 RONALD GOURLEY (Entertainer).
 DANIEL SEYMOUR (Tenor).
 Will Sing the Choruses and Vocal Numbers.

- 7.25.—**Orchestra.**
 Fox-trot, "Come on, Red" (6); Fox-trot, "Where the Laxy Dancers Grow" (7); Waltz, "Heather Bells" (31) One-step, "George Fergus" (6); Fox-trot, "Don't Mind the Rain" (7); Fox-trot, "Can't Take Dime from Me" (6); Waltz, "Tripping Along" (9).
- 8.0.—**Ronald Gourley.**
 Music and Humour.
- 8.15.—**Orchestra.**
 Quadrilles, "Dollar Princess"; Fox-trot, "After the Storm" (6); One-step, "Chase Me, Charlie" (16).
- 8.30.—**THE FAMOUS "ALL BLACKS."** *S.B. from Cardiff.*
- 9.0.—**Orchestra.**
 Fox-trot, "What Do You Do, Sunday Morn'g"; Fox-trot, "It Ain't Gonna Rain No More" (7); Waltz, "Little Moth, Keep Away from the Flame" (16).
- 9.15.—**Ronald Gourley.**
 More Music and Humour.
- 9.30.—**WEATHER FORECAST and NEWS.** *S.B. from London.*
 Mr. F. M. CARRUTHERS. *S.B. from London.*
 Local News.
- 10.0.—**THE SAVOY BANDS.** *S.B. from London.*
- 12.0.—Close down.

A number against a musical item indicates the number of its publisher. A key list of publishers will be found on this page.



*"The
Speaker
Supreme"*

Western Electric Co Ltd

CONNAUGHT HOUSE, ALDWYCH, LONDON W.C.2.

WIRELESS PROGRAMME—BELFAST (Nov 24th to Nov. 29th)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

2BE 435 M.

MONDAY

4.0-5.0. The "2BE" Quartet
5.30-6.15. CHILDREN'S CORNER
7.0-8.15. WEATHER FORECAST and NEWS
S.B. from London
Mr FREDERICK BARRY of the Ministry of Home Affairs, on The Housing Problem.
Local News.

Musical Comedy.

FRITH DAYLSON (Soprano)

THE STATION ORCHESTRA

7.50. Orchestra.
March, "Gipsy Blood" ... Renner
Overture, "The Arcadians" ...
Morton and Talbot

7.47. J. H. Clouston
"Yeoman of England" ... German
"Here be Oysters Stewed in Honey" ...
Fred Norton
"Chin, Chin, Chumman" ("The Geisha") ...
S. Jones

7.50. Orchestra.
Selection, "The Geisha" ... Sidney Jones
8.11. Ethel Davison.
"Farewell" ("The Maid of the Mountain") ...
Frederick Simon
"Love, Sometimes I Dream of It" ...
C. H. Clouston
"The Pipes of Pan" ("The Arcadians") ...
M. R. ...

8.24. Orchestra.
Three songs, "Tom Jones" ... German
8.35. J. H. Clouston
"A Bachelor's Day" ("The Maid of the Mountain") ...
Frederick Simon
"Star of My Soul" ("The Geisha") ...
S. Jones
"The Cobbler's Song" ("Chin Chin Chow") ...
Fred Norton (31)

8.45. Orchestra.
Selection, "Sam Toy" ... Sidney Jones
8.57. Ethel Davison.
"The Letter Song" ("Merrin") ...
German
"A Bachelor's Day" ...
Frederick Simon
"Waltz Song" ("Tom Jones") ...
Orchestra
9.0. Selection, "The Gipsy Princess", Krumpholtz
Selection, "The Quaker Girl", Morton
9.30.—WEATHER FORECAST and NEWS.
S.B. from London
Topics, Talk
Local News
10.0.—THE SAVOY BANDS. S.B. from London
11.0.—Close down.

TUESDAY.

3.30-5.0. Concert: A Singer, and the Station Orchestra
5.30-6.15.—CHILDREN'S CORNER
7.0.—WEATHER FORECAST and NEWS.
S.B. from London
JOHN STRAHEY S.B. from London.
Local News.

Irish Night.

THE BELFAST RADIO

FRITH DAYLSON

as "Double-Sided Records

by Richard Hayward

FRITH DAYLSON (Irish Piper)

THE STATION ORCHESTRA

We contemplate having a series of "Double-Sided Records," and invite the opinions and suggestions of listeners

7.30. Orchestra
"March of the Royal Rifles" ...
Featherstone
Overture, "Shamus O'Brien" ...
Stanford (1)

7.45. FRED. C. HUGHES (Tenor).
The Terrible Robber
March, "The Good Men of" ...
Hughes (1)

7.50. R. L. O. Moody
O'S Time Irish Jig, "Judy Cadaghan"
Single Jig, "The Fair of Lascroft"
March, "Farewell, Inverness"
O'Malley's Steel
"The Fisher's Harp"
Radio Players.
In the Tram.
Seeing Them Off.

8.0. Orchestra.
Selection, "The Lily of Kilmory" ...
Benedict

8.30. Fred. C. Hughes.
Oft in the Still Night ...
"The Meeting of the Waters" ...
H. Hughes (1)
"I Saw From the Beach" ...
H. Hughes (1)

8.51. R. L. O. Moody
The Chorus Jig
Rhapsody, "The Rights of Man"
Irish Song Tune, "The Lonely Mourner"
Shen
6.8 Time Jig, "The Widow's Bonnet"
Harp, "The Dying Stage Breakdown"
Reel, "The Dublin Lassie"

9.0. Orchestra.
Selection, "The Emerald Isle" ...
Schubert and German
Irish Patrol ...
Pearson

9.30. WEATHER FORECAST and NEWS.
S.B. from London
Mr WILLIAM BRAD S.B. from London.
Local News.
10.0.—Close down.

WEDNESDAY.

4.0-5.0. The "2BE" Quartet
5.30-6.15. CHILDREN'S CORNER
7.0.—WEATHER FORECAST and NEWS
S.B. from London
Mr HARTLEY WITHERS. S.B. from London.
Local News

Russian Music.

TOM SHERLOCK (Piano)

THE BELFAST RADIO

THE STATION ORCHESTRA

Conducted by E. GODFREY BROWN

7.30. Orchestra.
March from "Prince Igor" ...
Borodin
Overture, "Prince Igor" ...
Borodin
Symphonic Poem, "In the Steppes of Central Asia" ...
Borodin

9.5. Tom Sherlock.
"The Sleeping Princess" ...
Borodin
"The Nard" ...
Chimoff
Night ...
Rimsky-Korsakov

8.17. Orchestra.
Capriccio Espagnol, Op. 34 Rimsky-Korsakov
(1) Alborado; (2) Variations; (3) Alborado; (4) Scene & Canto Gitano; (5) Fandango Asturiano

8.35. Tom Sherlock
"Monologue of Boris" ("Boris Godunov") ...
M

8.47. Orchestra.
First Movement, "Dead" ...
Op. 61

8.50. Orchestra.
Introduction, Variation, Sarabands, La Fanciulla
Symphonic Suite, "Antar" ...
Rimsky-Korsakov

9.0. Movement No. 2—"The Enjoyment of Power."
Methusalem ...
Tchaikovsky

9.10. March Slave, Op. 31 ...
Tchaikovsky

9.30.—WEATHER FORECAST and NEWS
S.B. from London
Royal Horticultural Society Talk. S.B. from London
Mr DOUGLAS KENNEDY, S.B. from London
Local News.
10.5.—THE SAVOY BANDS. S.B. from London
11.0.—Close down

THURSDAY.

4.0-5.0.—Orchestral Programme of Children's Music. Mary Hope Kirkpatrick (Open Scholarship Winner Melodist College, Belfast) (Pianist), Dr G. H. FitzGibbon, M.A. D.C., T.C.D., Speaker
5.30-6.15. CHILDREN'S CORNER
7.0.—WEATHER FORECAST and NEWS.
S.B. from London
Royal Horticultural Society Talk. S.B. from London
Mr NICH TALK. S.B. from London
Local News

Elgar and Other Music.

GERTRUDE JOHNSON (Soprano)

ALAN MURRAY (Solo Violin)

THE STATION ORCHESTRA

7.35. Orchestra.
"The Empress March" (1924) ...
Elgar
"Farewell" (Finale from "The Life of Gerontius") ...
Elgar (1)

7.50. Gertrude Johnson
"Two Sea Pictures" ...
Elgar
"To the Children" ...
Elgar

8.2. Intermezzo, "Dorabella" (from English Variations) ...
Elgar (11)
Alan Murray

8.15. "Cherry Ripe" ...
Cyril Scott
Bella Porta di Rubini ...
Raspighi

8.28. Gertrude Johnson.
Immortality ...
"Lullaby" ...
"Blackbird Song" ...
Chadwick

8.40. Orchestra.
"Chanson de Marie" ...
Elgar (11)
"Chanson de Nuit" ...
Elgar (11)

8.53. Alan Murray
"The Song of the Minstrel" ...
Paganini
Cavotte ...
Rimsky

9.4. Orchestra.
Larghetto from Serenade for Strings, Op. 20 ...
Elgar (11)

9.10. Three Bavarian Dances ...
Elgar (11)
"Pomp and Circumstance No. 2 in A Minor" ...
Elgar (1)

9.30. WEATHER FORECAST and NEWS
S.B. from London
Mr A. R. BIRCHALL S.B. from London
Local News
10.0.—Close down.

FRIDAY.

4.0-5.0.—The "2BE" Quartet
5.30-6.15.—CHILDREN'S CORNER
7.0.—WEATHER FORECAST and NEWS
S.B. from London
PERCY SCHOLLS. S.B. from London
Local News

"A Windy Night."

JAMES NEWEL (Soprano)

HAROLD HOLT (Cor Anglais)

E. J. HARRIS (Clarinet)

W. S. BATES (Bassoon)

J. W. BOWE (French Horn)

THE STATION ORCHESTRA

7.30. Orchestra.
March, "The Silver Trumpets" ...
Farr
Rondino in E Flat for French Horns
Oboes, Clarinets and Bassoons ...
Beethoven
8.0.—Prof. C. G. BARKLA. S.B. from Edinburgh.

8.15. W. S. Bates.
"Capriccio" ...
Wissenborn
8.23. James Newel
"When the King Goes Forth to War" ...
A. ...

"Miserere" ...
Beethoven
"To Phyllis" ...
P. ...

(Continued on page 40)

A number against a musical item indicates the nature of its publisher. A key list of publishers will be found on page 421.

My Ordeal at the Microphone.

How it Feels to Broadcast.



LADY CYNTHIA ASQUITH.

THE other day I had a new experience. I broadcast. So fresh was I to the wonders of wireless that hitherto I had never even listened. In ch. blood I was constantly told not to speak until I was spoken to, and that I should broadcast before I listened seemed a violent in-

fraction of a natural rule.

How little capacity we have for anticipating our own feelings! Owing to self ignorance, we perpetually sentence ourselves to unnecessary sufferings. Blithely we place ourselves in the most painful positions.

"Would you like to broadcast?"

"Yes, why not? What a good idea."

The hour is fixed. The day comes. Up you get without any sense of impending doom. It is not until you are walking down Savoy Hill that you are seized with trepidation. That dreadful sinking feeling familiar to those who wait in examination halls and consulting rooms, now assails you.

Condemned to Shyness.

Why on earth are you thus thrusting yourself on the public? What are your qualifications? Why gratuitously expose yourself to ridicule? Are life's unavailing embarrassments insufficient that you should sign your own sentence, condemning yourself to shyness? But there is no way out now. You are billed as an item in the afternoon's programme. The ordeal must be faced.

Squinting into a minute hand-mirror, nervously you straighten your hat and stroke your hair. With a pang you remember that titivation is of no avail. Your appearance is of no consequence. It would make no difference though you had rumps or a beard, or were dressed in the clothes of yester year. For you, the human being—that intricate piece of work—has been reduced to only one of his five senses. Man has become one vast organ of hearing. You visualize a huge, hostile ear pricked to listen to your own inadequate voice.

Like a Shorn Lamb.

By the way, how is your voice? "Hullo! Hullo! Hullo!" you say to yourself as a test. Husky? Yes, decidedly your voice is husky. As you step into the lift, you insert a keyring too hastily. Down it slips and you choke. Choking makes you realize that your throat is definitely sore. Of course, it would be sore to-day. Just your luck.

You are most kindly received. You feel like a shorn lamb to whom the winds are tempered. Instructions are whispered to you as you flop into a chair in the torture chamber—a lovely "vast hall" like a ball-room before the guests are met. In five minutes—300 seconds—so soon as that self-possessed woman has discharged her ammunition of three songs—you are to place yourself just behind that modest apparatus of mystery and begin.

No Anæsthetic!

You become quite dazed with nervousness. What is about to happen to you? Is it an operation you are going to have? No such luck! No anæsthetic for you! Where's your book? Left in the waiting-room! You tip-toe away for it and fumbling, find your place. Oh, why are you going to read something written by yourself? It makes it so much worse.

By Lady Cynthia Asquith.

What a dreadful double shyness! Your own voice reading your own composition! Easier to make the best of somebody else's words.

The natural tendency is to read your own words hastily, furtively, hoping they will be inaudible, shuffling over the more ambitious phrases as though they were "not quite nice." To read your own writing with apparent appreciation, to stress your own points would surely be fatuous. Yet to give sentences a fair chance, the reader must read as though he considered them good. No note of apology must creep into his voice. I felt like a sensitive waiter, proffering a dish he knows to be badly cooked.

Now it was time. I was for it. Was my very breathing already audible in a thousand homes? Horrible possibilities surged in my imagination. Supposing I were to sneeze, hicough, or gaggle! Perhaps I should read far too quickly, and finish in five minutes, leaving a gap in the afternoon's entertainment? Or would I take too long and throw out the whole schedule of time? I heard my name announced. I would have clenched my teeth. But how clench the teeth through which the voice must issue loud and clear? Loud? No, they told you not to speak loud. "In quite your normal voice, please."

What is your normal voice? You have no idea. You feel inclined either to whisper or shout. You try and visualize your audience. You can't. Aye, there's the rub. You are, as it were, shooting into the dark. There is no one to stimulate you: nothing to rise to.

Your Unfamiliar Voice.

Are millions now listening, listening for you? Maybe, but maybe also, there is no one. Best ignore your invisible audience and just read aloud to the kind man who announced your name. Yes, just imagine yourself reading for his benefit. Think of him as a grateful invalid, whose weak eyes forbid him to read to himself.

You give the order to your voice. Unfamiliar, far away sounds quaver on to the air. The book shakes in your hands. You are off. It is as though you were walking uphill. Your throat is dry and there never seems enough breath to reach the end of your sentence. But it's not so bad as you expected. Nothing ever is. You have no pentecostal experience. You don't read especially well. You neither distinguish nor disgrace yourself. You just get through and, thank goodness, you have used up the right amount of time. Exactly ten minutes have passed. You are out of the trap. "Thank you, good-bye."

Broadcasting and the Artist.

Feeling very conspicuous, you emerge into the streets. They seem very full, unusually so. Quite a lot of people haven't been listening this afternoon then? None of those crowded on the tops of the buses would have had time to climb into their seats.

Were any of your friends listening and, if so, what did they think?

Such are the sensations of a lay woman who "operates."

What a strange experience broadcasting must be to any artist accustomed to the quick response of a crowded theatre! As she sinks into silence, how mournfully must she miss the stimulating currents of appreciation, the evident attention, the loud applause! How can her enormous, invisible audience attempt to make this loss up to her? Delayed testimony is better than none. So please write the next day and tell her how greatly you enjoyed her performance.

All Radio's Fault!

By Robert Magill.

PERHAPS, like me, you fondly believe wireless is a wonderful invention that brings all the latest news, the best music, and the most prominent men of the day to your own bedside—but there are those who know better. Practically everything that happens, which you don't understand, seems to be due to wireless, from wars to politics and smoky chimneys.

I haven't of course, it certainly has caused many changes. Shingled hair, in my opinion, is not due to the emancipation of women. They cut it short so that it won't interfere with the headphones. Again, there is the traffic problem. Would everybody be rushing to get home by six o'clock if there were no crystal sets?

Setting the Traffic Problem.

And I know of at least one road that is up because of wireless. It's our road, and the borough surveyor lives next door to me. Every motor-car that hurtled by used to shake his cat-whisker off the crystal, so he's put a barrier at the top and a red lamp, and listens in comfort while the traffic goes round another way.

But these, although obvious, are not all. As is the wont of doctors when business is dull, they are beginning to invent new diseases to fit in with the newest idea. Thus we can have Radio nerves, due to the excitation of the tissues by the galvanized music impinging on them as it is transmitted from the station.

This being so it did not surprise me in the least when my butcher explained to me that his bill was so high because of "all this wireless about." My butcher is good at this kind of thing. Once it was the war, then the peace, then the strike, then the Government; but no matter. He says that he has to keep all his meat in an insulated cooler where the ohms can't get at it and lay eggs on it.

Not all Grumblers.

The milkman, determined not to be left out, explains that we shall never get any more cream in the milk until this new high-power station at Chelmsford is closed down. The builders are also wondering if they can account for the building blocks by saying that the aerial music prevents the mortar sticking to the bricks.

But not everybody is grumbling. My watchmaker tells me gleefully that he knows wireless sends all the clocks wrong, and he's got so much work that he can't attend to mine for a week.

The plumber again is buying himself a new Rolls Royce. He hopes to get enough work in future to pay for it, because people will use the kitchen tap for an earth and the main drain for a sewer. He says that another performance of "1812" will enable him to retire. The barber is smiling along with them, because he has heard that radio-activity grows hair more quickly.

Swallowed an S.O.S.

As I was on the wireless as an excuse for anything, I went for a steamboat trip with a man last year, and on the way to the pier he told me that he had never been sick, even when the ship almost stood on end and wagged its tail, and the captain couldn't eat any dinner. When we landed two hours afterwards and I brought him round with some brandy he explained that he wasn't really ill—or at least, it wasn't the motion of the boat. He'd probably swallowed an S.O.S. and it didn't agree with him.

I'm going to my dentist to-morrow, and I'll bet that he'll tell me it serves me right for installing a one-valve amplifier without reaction.

Linking Up Britain and America.

Past Results and Future Possibilities. By P. P. ECKERSLEY.

NOW that I am back from America, many people are asking whether my visit fore-shadows a recrudescence of activity in the re-broadcasts of short-wave stations transmitting from the other side.

Thanks to the courtesy and kindness of a ~~number of~~ ~~my~~ ~~visitors~~ ~~in~~ ~~the~~ ~~United~~ ~~States~~ ~~of~~ ~~America~~, I was able not only to see the now famous stations, but I was also given an opportunity of discussing future possibilities.

I shall not be offending American engineers if I say that we are not optimistic, nor do we expect immediately to be able to say to the British and American listeners that they shall be linked up satisfactorily in the very near future.

It may be that the difficulties will always deny us perfect linking; it may be that these elusive short waves will have to be abandoned and new methods explored.

Short Waves over Long Ranges.

Let me recapitulate what we know at present. It was in 1920, I think, that Captain Round, of the Marconi Company, first observed the two qualities of short waves (meaning waves of about 100 metres) that are so familiar to us to-day that they gave extraordinary ranges at night, and that they are apt to distort very badly. Although great publicity was given to right ranges obtained by amateurs in 1922-23, it is only fair to observe that these effects were well known to leading wireless engineers at that time.

The quality of short waves to persist and not to die out over long ranges is a valuable asset to wireless engineers; but the fact that something can often be heard may mislead us into thinking that all we want to hear will always be heard and that with but a few experiments, the use of a knob here and there, the adjustment of this or that quality, we shall obtain perfection.

Tantalizing Results.

One hopes that this may be so, but we should be foolish to mislead interested persons into believing that this inevitably will be so. It may be that this elusive quality of short waves "peaking" is leading us along stony paths which may bring us to barren deserts. Short waves may be like a red herring dropped across the path of progress.

We shall, however, be foolish not to explore to the utmost the possibilities of a method which has proved itself in the past to have been so tantalizingly near perfection, and if we can but find how to capture always the good, we shall indeed have achieved great things.

We are going to experiment as engineers experiment, not being satisfied with a half result, but aiming always towards the possibility of certain guarantees. At present, we know that at certain times of the year, at certain defined periods of the night, in unknown electrical conditions of the atmosphere, we are able with the utmost ease to pick up

KDKA, re-broadcast intelligible signals, and give to the listening world the thrill of really hearing America.

We know, on the other hand that at other times we may attempt to pick up this same station under apparently the same conditions and only succeed in broadcasting a succession of atmospheres, with a possible travesty of the original thrown in.

This is the reason we are to experiment, to find out what it is we can do to overcome this unreliable factor. But, indeed, I very much doubt if we shall be able to do anything in this respect.

A Programme of Experiments.

If at any time during the progress of the experiments we get such results as may justify our re-broadcasting the signals we pick up, and if we are lucky enough to make a good show, please do not think that very soon we shall be able to give you America when and where and how you like. That time is far off. A programme of experiments has, at any rate, been arranged, and we are to embark upon experiments.

The results may be interesting; but, as in all experiments, they may lead us no nearer to a solution.

I should like you to think that we are wireless enthusiasts, and when you have come to dine—towards the end of the evening when we have done our best to make your visit amusing with the ordinary programme—we may say to you: "Would you like to hear America? We may be able to give you something. Last night we had it wonderfully, but, of course, to-night, now that you are here, we shall probably hear nothing! However, let's try."

It was thrilling for me while I was in America

to visit the actual station "KDKA," which last Christmas we successfully re-broadcast and showed what might be done.

The actual transmitting station is situated high up among the hills of Pittsburgh. The day I went there the country was looking lovely, sunshine and the wonderful autumn tints painting in the hills in beautiful browns and russets.

It gave me an idea of the magnitude of the problem to link up Britain, seven days travel, nearly four thousand miles away.

Great Precautions.

The aerial is supported on a wooden telegraph pole about fifty feet high, and is built up of copper tube, the inductance half-way up the pole, the ammeter, too, canting downward so that a ground observer may read this current. Great precautions have been taken to obtain wave constancy, although the practice of using a master oscillator has been abandoned. All the valves in the main power systems are water cooled, standing at maximum, in control and oscillating system, about 30 kilowatts. The power in the aerial is normally 15 kilowatts, but it can be raised, I understand, to 30, no small feat at a wavelength of 60 metres.

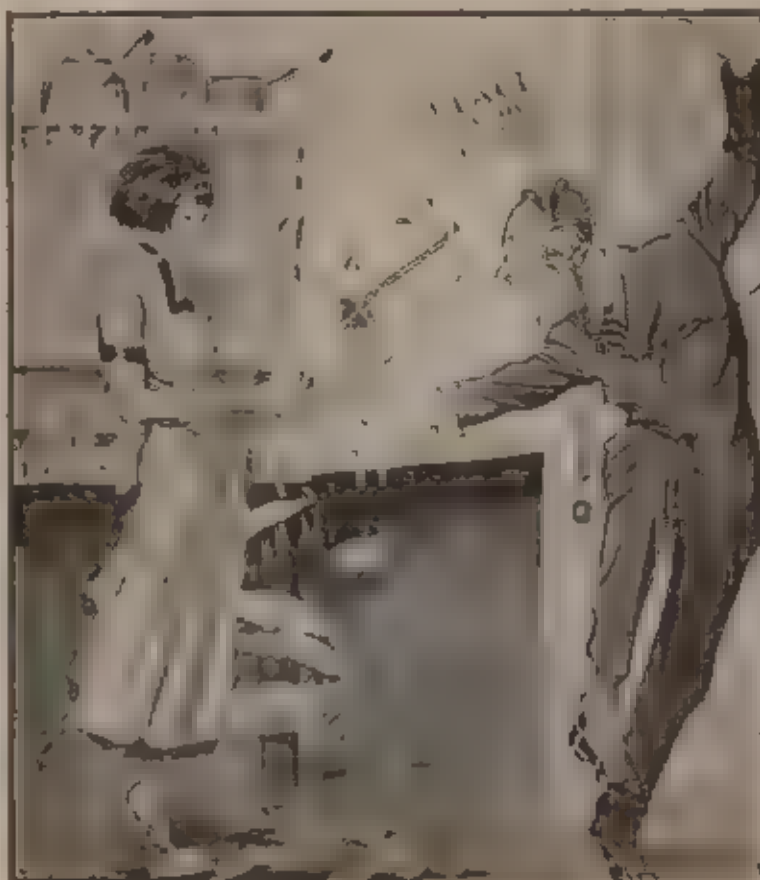
The inductive effects of short waves were forcibly illustrated to me by an engineer drawing flaming arcs through metal rods held in the hand from hot-water radiators and metal hand rails. I was made to grasp the hand-rail guarding the net, while the set was operating, and experienced the queer sensation of my forearm being raised to much higher than body temperature by the induced high-frequency currents.

Keeping in Touch.

It was altogether a most interesting experience and profitable not only in allowing me to fix up definite programmes and experiments, but also in giving me an actual knowledge of the working of this deservedly famous station.

At Schenectady, the General Electric are making big plans to erect telephone stations of power of 50 kilowatts or so at any wavelength between 15 and 3,000 metres, and amateurs and others in the country should be able to spend some interesting hours listening to the transmissions from their old friend "WGAY."

We, at any rate, are closely in touch with their engineers and again we have fixed up an experimental programme which may, or may not, yield results, but which will give us an insight into the possibilities of linking up Britain with America.



He (enthusiastically, "Come quickly, Nell! I've just picked up America!" "Have you really? Then you'd better drop America at once, and pick up China!")

The first trials of the new wireless station erected on the Pic de Midi in the Pyrenees near Tarbes, said to be the highest station in the world—have been carried out in spite of the fact that the pyramids, over 100ft. high, which were to have supported the aerial, could not be taken to the summit of the mountain. The station was

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Belfast Programme.

(Contd. from page 403)

- 8.30 Evening Impression in the Mountains" Muller
- 8.45 "Aux Etudes" Orchestra Dupont
- 9.03 "M-randa" E. J. Harris
- 9.13 "Ireland" James Newell
- "A Smuggler's Song" Stanford
- "Off to Philadelphia" Mullins
- "On to Philadelphia" Haynes (1)
- 9.15 "Spring's Awakening" J. W. Howe
- "The Whistler and His Dog" Bach
- 9.30 "WEATHER FORECAST and NEWS" S.B. from London
- Mr. J. A. P. EDGECUMBE, S.B. from London
- Local News.
- 10.0.—Close down.

SATURDAY.

- 3.30-5.0.—Concert. A Singer and the Station
- 5.30-6.15.—CHILDREN'S CORNER
- 7.0.—WEATHER FORECAST and NEWS S.B. from London
- Mrs. ROONEY of Belfast.
- Local News.
- 7.30. Band Night.
- BAND OF THE 1ST BATT THE LINCOLNSHIRE REGIMENT (By kind permission of Lt. Col. E. C. Sprung, C.M.G., D.S.O.)
- Conductor, C. S. TROTT
- ST ANNE'S MALE VOICE QUARTET
- March, "The Vanished Army" K. Alford
- Overture, "Mormonella" Puccini
- Excerpt, "In a Monastery Garden" Kestley
- Selection, "Madame Pompadour" Pro
- Fox-trot, "Don't Bring Me Posies" Bann
- "Since First I Saw Your Face" Thomas Ford (11)
- "To Daffodils" Roger Quilter (1)
- Also that Hath a Pleasant Face Hutton (11)
- Band.
- Suite, "Fête Suite de Concert" Fauré
- Selection, "Tune Time" Schuler
- Three Little Pigs Fletcher
- Waltz, "What'll I Do" Berlin
- THE FAMOUS ALL BLACKS S.B. from Cardiff
- Quartette
- "Far Away, a London-Lorry Air" J. J. (11)
- "Kitty of Coleraine," Irish Air H. Lloyd (11)
- "Oh, Breathe Not His Name" Stanford (1)
- "I Love My Love in the Morning," Irish Air arr. Olden (25)
- "Hunting Scene" Buchanan
- M. "Sigurd Jorsalfar" arr. J. J.
- 8.30.—WEATHER FORECAST and NEWS S.B. from London
- Mr. P. M. CARLITHERS, S.B. from London.
- Local News.
- Band
- One, "The Star of the Valley" S. J. J.
- Regimental March, "The Lincolnshire Poacher"
- "God Save the King"
- 10.0.—THE SAVOY BANDS. S.B. from London
- 12.0.—Close down.

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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, November 23rd.

SUNDAY, November 23rd.

- 3.0-5.30. Programme S.B. from London.
- 8.0-10.30. Programme S.B. from London.

MONDAY, November 24th.

- 3.30-4.30.—Kinnaird Hall Orchestra.
- 4.30-5.15.—WOMEN'S TOPICS
- 5.15-6.0.—CHILDREN'S CORNER
- 7.0-11.0.—Programme S.B. from London

TUESDAY, November 25th.

- 5.15-6.0.—CHILDREN'S CORNER
- 7.0-9.30.—Programme S.B. from Glasgow.
- 9.30-10.30.—Programme S.B. from London.

WEDNESDAY, November 26th.

- 3.30-4.30.—Kinnaird Hall Orchestra
- 4.30-5.0.—Kinnaird Hall Organ.
- 5.0-5.15.—WOMEN'S TOPICS
- 5.15-6.0.—CHILDREN'S CORNER
- 7.0-11.0.—Programme S.B. from London.

THURSDAY, November 27th.

- 5.15-6.0.—CHILDREN'S CORNER
- 7.0-10.30.—Programme S.B. from London.

FRIDAY, November 28th.

- 5.0-5.15.—WOMEN'S TOPICS
- 5.15-6.0.—CHILDREN'S CORNER
- 6.40-8.55.—Ministry of Agriculture Talk S.B. from London
- 7.0.—WEATHER FORECAST and NEWS S.B. from London.
- THEY SCHOLES S.B. from London
- Local News.
- MARY J. DAWSON (Contralto)
- A. H. DINCAN (Baritone).
- STRING ORCHESTRA
- Conducted by H. E. LOSEBY
- Orchestra.
- March, "Ballets from Pablo Luna
- 7.35 "Bow Bells" (London) S.B. from London
- (1) "The Sandwich Man"; (2) "The Fortune Hunter"; (3) "She's Got Such a Way With Her"
- 7.45. Orchestra.
- Slavonic DancesDvorak
- (1) In F Major; (2) In E Major.
- 7.55. Contralto Songs.
- Four Indian Love Lyrics
- Woodford-Finden (1)
- (1) "Kashmiri Song"; (2) "The Temple of the Sun"; (3) "Less than the Dust"; (4) "Till I Wake."

- 8.10. Orchestra.
- Value Lente, "Boulevard de Mons Iasa" Schobek
- Fantasy on Italian SongsLanger
- 8.30. Baritone Songs.
- Hungarian MelodiesKorbay
- (1) "Shepherd, See Thy Horse's Foaming Mane"; (2) "Far and High the Cranes Live Cry"; (3) "Hail to Home."
- 8.40. Orchestra.
- Serenade for Strings, "Pizzicato" H. E. Loeschy
- Entr'acte, "Premier Amour" Andre Bonis
- Valse RevueLanger
- 9.0. Contralto Songs.
- "Melancholy in the Wood"Gott
- "Spring Sorrow"Irish
- 9.10. Excerpts from "The Bartered Bride" Smetana
- 8.0-10.30. WEATHER FORECAST and NEWS S.B. from London
- Mr. J. A. P. EDGECUMBE, S.B. from London.
- Local News.
- 10.0. Orchestra
- Suite, "Algerian Nights" Louis Gregh
- 10.30.—Close down.

SATURDAY, November 29th.

- 3.30-4.30.—Kinnaird Hall Orchestra
- 4.30-5.0.—Kinnaird Hall Organ.
- 5.15-6.0.—CHILDREN'S CORNER
- 7.0-12.0.—Programme S.B. from London.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, November 23rd.

SUNDAY, November 23rd

- 3.0-5.30. Programme S.B. from London.
- 8.30-9.0. The Rev. J. MARSHALL ROBERTSON, Minister of the High Church, Edinburgh.
- 9.0-10.0. Programme S.B. from London.

MONDAY, Nov. 24th, THURSDAY, Nov. 27th, SATURDAY, Nov. 29th

- 3.0-4.0.—The Station Piano-forte Trio.
- 5.0-6.0.—CHILDREN'S CORNER
- 7.0 onwards.—Programme S.B. from London.

TUESDAY, November 25th.

- 3.0-4.0.—The Station Piano-forte Trio.
- 5.0-6.0.—CHILDREN'S CORNER
- 7.0-9.55.—Programme S.B. from Glasgow.
- 10.0-10.30.—Programme S.B. from London.

WEDNESDAY, November 26th.

- 3.0-4.0.—The Station Piano-forte Trio.
- 5.0-6.0.—CHILDREN'S CORNER
- 7.0-10.0.—Programme S.B. from London.
- 10.0-11.0.—Programme S.B. from Glasgow
- 11.0-11.30.—Programme S.B. from London.

FRIDAY, November 28th.

- 3.0-4.0.—The Station Piano-forte Trio.
- 4.30-5.0.—Lecture, Concert for Children, relayed from the Gaiety Hall.
- 5.0-6.0.—CHILDREN'S CORNER
- 6.40-9.55.—Ministry of Agriculture Talk S.B. from London
- 7.0.—WEATHER FORECAST and NEWS S.B. from London
- THEY SCHOLES S.B. from London.
- Local News.

Mixed Programme.

- GWEN JACKSON (Soprano).
- JAMES MONTEITH (Tenor).
- W. STORMIE (Entertainer).
- DAISY BADGER (Accompanist).
- 7.30. Gwen Jackson
- Phonograph, "Je suis Titania" Thomas
- "Doll's Song" Offenbach
- 7.40. James Monteth.
- "Cello Aida" Puccini
- "Seconda Aria" ("Tosca") Puccini
- 7.50. W. Stormie.
- In Selections from his Repertoire
- 8.0. J. C. BAKKIA, F.R.S. D.Sc.
- Nobel Laureate, on "The Progress of Physical Science" (S.B. to Belfast).
- 8.20. Gwen Jackson
- Sketch
- 8.30. WAITING FOR THE BUS (Gertrude Jennings)
- The Policeman ARTHUR NELSON
- 8.40. Lady in White
- JANE BAYLEY JONES
- A Flapper MAYMIE IRVING.
- First Woman Shopper NANCY SHAW
- Second Woman Shopper
- IVEIGH MORE NISBETT
- Mother JAN BAYLEY JONES
- First Child MAYMIE IRVING
- Second Child NANCY SHAW
- 8.50. J. C. BAKKIA, F.R.S. D.Sc.
- Second Girl JANE BAYLEY JONES
- Seventh Woman
- IVEIGH MORE NISBETT
- A Crowd ALL
- 9.0. W. Stormie
- In Selections from his Repertoire.
- 9.15. James Monteth.
- Selected
- 9.30. WEATHER FORECAST and NEWS S.B. from London
- Mr. J. A. P. EDGECUMBE, S.B. from London.
- Local News.
- 9.40. Gwen Jackson.
- Printhe London Herald (5)
- "The Regatta" Horn
- Where the Bee Sucks" Arne
- 10.10. James Monteth.
- Selected
- 10.20. W. Stormie
- In Selections from his Repertoire.
- 10.30.—Close down.

"EVERYONE'S MENTAL TOOL-BOX."

Jerome K. Jerome Tells Readers How To Make The Best Use of Their Brains.

ONE of the most gratifying features of the day is the increasing popularity of Pelmanism. Well-known men and women advocate and advise it. Thousands of readers are practising it. All over the country people of every type and occupation are increasing their efficiency and consequently their earning power by this means, and are training their minds and developing their intellectual and business powers with the aid of the wonderful "Little Grey Books" issued by the Pelman Institute.

How To Use Your Mental Faculties.

This excellent sign of the times promises well for the future, for, as that accomplished writer Jerome K. Jerome points out, Pelmanism should be the basis of all education.

"Every youngster," he writes, "comes into this world provided with a fine box of tools necessary for his life's work. It is neatly packed, and nothing is missing. He carries it in his brain. It contains CONCENTRATION, OBSERVATION, IMAGINATION (the mother of enterprise), ORGANISATION—quite a number of useful tools, mostly ending in 'tion.' And, above all, MEMORY."

"Properly employed, they will enable him to accomplish any task to which Fate may call him. But nobody shows him how to use them."

Making Full Use of the Brain.

"'Oh, that's all right,' we say, 'he'll find out in time.' So he does, with luck, towards the end of middle life, after years of bungling and despair. But by a little help in the beginning, by the help of Pelmanism, by showing him

—how to employ and become deft in the use of his brain;

—how to observe truly and perceive rapidly;

—how to concentrate his attention and arrange his ideas;

—how to think and how to reason.

—above all, how to remember

he might have been a useful member of society from the beginning.

"As it is, he has to trust to hearing about Pelmanism. I am more than willing to help in making it known to him. He ought to have been taught it when he was young. The sooner he takes it up the better for him and the country. It won't turn him into a genius. It won't put more brain into him than the Lord gave him. But—

"it will enable him to make full use of the brain he has been given.

"Most of us at present are wasting it."

Remarkable Reports.

Reports received daily from readers who have taken up Pelmanism prove the soundness of Jerome K. Jerome's advice. Here are a few extracts taken at random

from letters received by the Pelman Institute describing the benefits received as a result of practising this wonderful system.

A Merchant states that Pelmanism has enabled him to rise from an employee to employer.

A Head-Mistress writes that it has increased her Self-Confidence, strengthened her Memory and gained for her a promotion to a headship.

A Clergyman states that his preaching has improved.



Jerome K. Jerome.

the distinguished author, who recommends Pelmanism to everyone who wishes to make the fullest use of his or her brain.

A Journalist reports a "substantial increase of salary" and a vast improvement in Concentration, Memory and Mental Alertness.

A Clerk states that he has been promoted three times.

An Artist writes: "The results are wonderful. What I have gained could never be called costly even had I paid £50."

A Woodworker reports an increase of 50% in wages.

A Shop Assistant reports a great improvement in Observation, Memory, Concentration and "all-round efficiency."

An Assistant Cashier states that he has secured a better position.

A Manager reports an increase of 200% in salary.

Thousands of similar cases could be mentioned. More will be found in the copy of "The Efficient Mind," which will be sent you, gratis and post free, on writing for it to-day.

This book contains articles by some of the most celebrated people of the day, and shows you how you can enrol for a Course of Pelmanism on the most convenient terms. It will be posted free to any address on application to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1.

"I HAVE NOT FAILED ONCE."

Company Secretary's Tribute to Pelmanism.

An interesting letter has been received from a Company Secretary who, as a result of applying Pelman principles, has passed no fewer than eight Commercial Examinations, and has not failed on a single occasion. He writes—

"I am an old Pelman student having taken the Mind and Memory Course in 1910 and being one of those courses of study the results of which are manifested at later as well as earlier dates, I take it you do not need a testimony after nearly four years."

"My primary reason for taking the Course was that in 1919, whilst with the Army of Occupation in Germany I desired to give my mind a little more exercise than that imposed by clerical work following the line of duty routine. I got my desire in full plus other benefits—

- 1st. An increased power of concentration.
- 2nd. Confidence in my abilities.
- 3rd. The need for an aim in life definitely fixed in my mind.

"Thus fortified I turned my attention in 1920 to Commercial Examinations, and am pleased to say I have not failed in one I have taken during the time I have been studying."

Eight Examinations Passed.

"The Examinations I have passed (he writes) are—

Chamber of Commerce Advanced Book-keeping and Accounts (Distinction)
Royal Society of Arts Advanced Book-keeping,
Royal Society of Arts Accounting,
Royal Society of Arts Economic Theory,
Royal Society of Arts Commercial Law,
Royal Society of Arts Company Law,
Chartered Institute of Secretaries Intermediate,
Chartered Institute of Secretaries Final.

"In addition to passing the Exam. in Company Law I have won the Society's Silver Medal for that subject."

"In writing for these Exams I have applied Pelman's methods and strength of mind, and have acquired power of concentration and ability to reach my definite aim (also a Pelman requirement), i.e., to become a qualified Company Secretary."

"Candidly, the results would not have been obtained had I not organised my mind under your tuition and taken advantage of the benefits accruing therefrom."

"I have written rather a long letter, but even now it does not give to the fullest degree the measure of gratitude I should like to express."

"The Efficient Mind."

The New Pelmanism is fully explained in "The Efficient Mind," the fourth edition of which is now ready.

A free copy of this book will be sent to everyone who posts the coupon printed below to the Pelman Institute, 95 Pelman House, Bloomsbury Street, London, W.C.1.

POST THIS FREE COUPON TO-DAY.

To THE PELMAN INSTITUTE,

95, Pelman House,
Bloomsbury Street,
London, W.C.1.

Six.—Please send me, gratis and post free, a copy of "The Efficient Mind," with full particulars of the New Pelman Course.

Name

Address

If Coupon is sent in an OPEN envelope NO POSTAGE IS NECESSARY. All correspondence is confidential.

Hull Programme.

6KH 335 M.

Week Beginning Sunday, November 23rd.

SUNDAY, November 23rd8.0-8.30. } Programmes S.B. from London.
8.0-10.35. }**TUESDAY, Nov. 25th, THURSDAY, Nov. 27th,****SATURDAY, Nov. 29th.**3.30-4.30. } relayed from the City Hotel.
4.0-4.30. }5.15-6.15. } CHILDREN'S CORNER
7.0 onwards. } Programmes S.B. from London**MONDAY, Nov. 24th, WEDNESDAY, Nov. 26th.**2.0-3.30. } Robert A. Jackson and his Orchestra.
4.0-4.30. }4.0-4.30. } relayed from the Majestic Picture
H.4.0-5.0. } WOMEN'S HALF HOUR
5.15-6.15. }6.15-6.55. } Boys' Hour
7.11.0. }

7.11.0. } Programmes S.B. from London.

FRIDAY, November 28th.3.0-3.30. } Robert A. Jackson and his Orchestra.
4.0-4.30. }5.15-6.15. } WOMEN'S HALF HOUR
6.15-6.55. }6.15-6.55. } CHILDREN'S CORNER
7.0 onwards. }

7.0 onwards. } Programmes S.B. from London.

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7.0 onwards. } Programmes S.B. from London.

3 additional models to the 'DRAGON' range of AMPLION LOUD SPEAKERS

Here are three particularly attractive additions to the Amplion range, each representing a somewhat reduced size of the larger "Dragon" models, which have become famous the world over.

Quality for quality the Amplion excels all other Loud Speakers—and the prices are the lowest ever offered to the Radio Public. Each model incorporates exclusive Amplion features, including the new super unit with floating diaphragm and new floating Sound Conduit, a combination affording the most wonderful Clarity and Loud Quality.

THE "DRAGONFLY" AMPLION.

A miniature Loud Speaker of extraordinary merit, possessing for its size, remarkable volume and "full" tone.

List No. AR.101 (120 ohms) £1 5 0
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THE "NEW" AMPLION JUNIOR.

Including all the latest Amplion improvements. Handsome, finished, with electro-plated base.

List No. AR.110 (120 ohms) £2 10 0
AR.111 (2000 ohms)

THE "NEW" AMPLION JUNIOR-DE-LUXE.

Provided with an oak metal-ribbed trumpet of unique and appealing design.

List No. AR.113 (120 ohms) £3 5 0
AR.114 (2000 ohms)

Extra for Mahogany Horn, 3/6

Whatever the price a Loud Speaker may be, it is impossible to do better than purchase an Amplion,—the Universal Standard by which all other Loud Speakers are judged. Each Amplion is supplied with an unconditional guarantee of satisfaction and the full benefit of Amplion Service. Illustrated List, W.D.T., will be sent post free upon application.

The World's Standard Wireless Loud Speaker

Obtainable from all Wireless Dealers of repute.

Patentees and Manufacturers

ALFRED GRAHAM & CO.,
(S. A. GRAHAM)

St. Andrew's Works, Crofton Park,
LONDON, S.E. 4.

Telephone
Sydenham 1120-1-3. Telegrams
"Navalradio, Calgram, London."





GENERAL PURPOSE VALVES			
Type H	116 each		
Type H 1	116 each		
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Type H 94	116 each		
Type H 95	116 each		
Type H 96	116 each		
Type H 97	116 each		
Type H 98	116 each		
Type H 99	116 each		
Type H 100	116 each		

Look to your Valves

They are chiefly responsible for the quality of reproduction. Badly exhausted valves, otherwise "soft" valves, are short-lived and give poor results. "Soft" valves cost less to make than "hard" valves, but they are expensive and unsatisfactory in use. B.T.H. Radio Valves are exhausted by a special patented B.T.H. process, which produces an exceedingly high vacuum.

**FIT B.T.H. VALVES TO MAKE
YOUR SET A GOOD SET**

From all Electricians and Radio Dealers

B.T.H. RADIO VALVES

Advertisement of The British Thomson-Houston Co. Ltd.

277A

B.T.H. LOUD SPEAKERS

B.T.H. Loud Speakers are skilfully constructed, both mechanically and electrically, and reproduce speech and music without distortion or undue resonance. They give the greatest volume of sound that is possible to obtain without impairing the tone. Each movement is provided with an adjustable air-gap. The magnets, of cobalt steel, retain their magnetism permanently, and are unaffected by change of polarity.

The main speaker is 12" in diameter.

Price £22 10 0

For a full list of prices, see the B.T.H. Loud Speaker Catalogue.

Price £25 0 0

Obtainable from all Electricians and Radio Dealers

The British Thomson-Houston Co. Ltd.
Works: Coventry

Offices: Crown House, Abchurch Lane, London, E.C. 4

Or a "T.H." and "B.T.H." mark on the speaker.



Form D

Leeds-Bradford Programme.

2LS 346-310 M.

Week Beginning Sunday, November 23rd.

SUNDAY, November 23rd.

3.0-3.30.—Programme S.B. from London.
5.30.—The Rev. SAM ROWLEY, President,
Free Church Council, Bradford Religious
Union.

8.0-10.35.—Programme S.B. from London.

MONDAY, Nov. 24th, SATURDAY, Nov. 29th.

2.45-3.45.—The Station Trust, under the Direction
of Percy Frostick.

5.15-6.15.—CHILDREN'S CORNER.

6.40-7.0.—Major A. P. Boulton, M.I.A.F.,
Minist. T. Talk to Mothers. (Tuesday
Nov. 25th.)

7.0 onwards.—Programme S.B. from London.

TUESDAY, Nov. 25th, THURSDAY, Nov. 27th.

3.30-4.0.—Harold Gee and his Orchestra, relayed
from the Theatre Royal Cinema, Brad-
ford.

4.45-5.15.—WOMEN'S HALF HOUR.

5.15-6.15.—CHILDREN'S CORNER.

6.40-7.0.—Major A. P. Boulton, M.I.A.F.,
Minist. T. Talk to Mothers. (Tuesday
Nov. 25th.)

7.0-10.30.—Programme S.B. from London.

WEDNESDAY, November 26th.

3.30-4.30.—Benney Ghent's Orchestra, relayed
from the Tower Picture House, Leeds.

5.15-6.15.—CHILDREN'S CORNER.

7.0-11.0.—Programme S.B. from London.

FRIDAY, November 28th.

3.30-4.30.—Benney Ghent's Orchestra, relayed
from the Tower Picture House, Leeds.

5.15-6.15.—CHILDREN'S CORNER.

6.40-7.0.—Ministry of Agriculture Talk.
S.B. from London.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

PERCY SCHOLLS. S.B. from London.
Local News.

Local Programme.

HECKMONDWICK CONCERTINA

PRIZE BAND.

Bandmaster, S. MILNES.

PERCY SPETCH (Baritone).

7.30.—The Band.
March, "Procession" Weber

Fantasia, "On a Ring" M. Ruyter

7.45.—Percy Spetch
"Land of the Unknown"
Where

Comrades of Mine H. G.
Hush Night Song James

The Stock Rider's Song
The Band

7.50.—The Band
Selection, "Il Trovatore" Verdi

8.5.—Percy Spetch
My Home W. Wells Harrison

The Band
The Home J. W. Garnett

8.15.—The Band
Fantasia, "A Military Church Parade"
J. Ord Hunt

An Underground Broadcast Concert.

By kind permission of Messrs. Henry
Briggs, Son & Co., Ltd., Whitwood
Collieries, Normanton.

8.30.—The Band
The Home J. W. Garnett

8.45.—The Band
The Home J. W. Garnett

will Broadcast his Experiences from the Pit
Bottom 1,500 feet below ground
THE WHITWOOD COLLIERIES
SENIOR PRIZE BAND

Bandmaster J. W. STAMP,
bright Musical Selections from the Pit
Bottom.

9.30.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. A. P. Boulton, M.I.A.F., S.B. from
London. Local News.

10.0.—Close down.



Hello Everybody!

Here I am at the exhibition waiting to welcome you all. We've got here the finest and most representative wireless show you have yet seen. Everything from Super receiving sets with more valves than you'd care to contemplate, to little crystal sets costing a few shillings apiece. Loud speakers, headphones, components, valves, in fact everything that could possibly be required for broadcasting or experimental work; and you needn't go beyond the first stand in the show to find them. We're right at the entrance, you can't miss us; you wouldn't want to either, as you know perfectly well that from our new Super-One to our Super-Five we provide first class apparatus at really economical prices. In fact, just what I always say,

Quality apparatus at low cost.

Alfred Fellows



FELLOWS WIRELESS

Super 5 Valves and complete with	£11 0 0
Super 4 Valves and complete with	£8 0 0
Super 3 Valves and complete with	£6 0 0
Super 2 Valves and complete with	£4 0 0
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ADVT. OF THE FELLOWS MAGNETO CO., LTD., PARK ROYAL, LONDON, N.W. 10.

EF 422

"I FEEL I MUST WRITE TO TELL YOU HOW DELIGHTED I AM WITH YOUR 'BIJOUPHONE' SET.

"I HAVE NOT YET HEARD ONE TO BEAT IT, ALTHOUGH SOME OF THE SETS I HAVE HEARD HAVE COST SEVERAL POUNDS. IT IS JUST PERFECT AND I RECOMMEND IT WHEREVER I GO."

This is an extract from one of the numerous unsolicited testimonials we have. And it's true! We know and guarantee that the BIJOUPHONE gives results at least equal to the most expensive crystal set procurable.

EXCLUSIVE FEATURES.

VARIOMETER TUNING. ENCLOSED BEST QUALITY CRYSTAL AND POINT. MOULDED UNBREAKABLE TOP AND BASE. NICKELLED METAL PARTS.

Model 2.

For Chelmsford (5XX) and all B.B.C. Stations.

Tuning: 250/700 and 1600 metres. Range: 30, 50 miles. (For Chelmsford 100 miles)

10/-



Model 1.

For all B.B.C. Stations except 5XX

Tuning: 250/700 metres
Range: 30/50 miles

7/6

Look for the moulded name WATES:

Your guarantee of good reception.

Our interesting 1924-25 Catalogue now ready.

WATES
BROS., LTD.,

12, 13, 14, Great Queen Street, Kingsway, W.C.2.

Phone: Gerrard 575 & 576.

GRAND ZYNGIENG B.

Works: LONDON, BIRMINGHAM & WESTCLIFF.

"London calling the British Isles!"

EXCELDA HANDKERCHIEFS

Everybody wants a good Handkerchief.

Xcellent quality, and reliable.

Comes within a reasonable price.

Enquire from your retailer for 'Excelda'

Leave nothing to chance, Buy 'Excelda'

Don't be misled. See ticket 'Excelda'

Already two Gold Medals have been awarded for 'Excelda' Handkerchiefs.

Made in sizes for Ladies and Gentlemen.
Hemstitched All-White a special production
Also a great variety of Colored borders.

Excelda Soft Collars for Men, a genuine Article.

VALVE RENEWALS

We repair, by our patent process (for which we have National Physical Laboratory's report of efficiency), all standard types of valves at

Up to 2 valves cheapest method to be used by letter post.

6/6 carriage paid, (excepting Small Transmitters)

Remittance must be enclosed with valves.

AND

GUARANTEE

at least equal efficiency to new valves.

to return in three days,

OR REFUND YOUR MONEY WITHOUT QUIBBLE.

THE EGLAT ELECTRIC MANUFACTURING CO., LTD.,
SPENCER HILL ROAD, WIMBLEDON.

ACCUMULATORS

RE-CHARGED FREE

IN YOUR OWN HOME

Now, when you have a battery of accumulators, you have DIRECT CURRENT. You can use the "CHASEWAY" CHARGER (D.C.) for recharging. The "CHASEWAY" is a small, simple, and efficient charger. It is so constructed that it can be used for recharging any type of accumulator. It is so simple that it can be used by anyone. It is so efficient that it can be used for recharging any type of accumulator. It is so simple that it can be used by anyone. It is so efficient that it can be used for recharging any type of accumulator.

Send now 25/- for the cheapest, simplest, most efficient and most practical charger on the market. Complete with explanation, instructions and diagrams. Send to: CHASEWAY CHARGER only 9/-
THE CHASE ELECTRICAL MANUFACTURING CO., LTD.,
184 FLEET STREET, LONDON, E.C.4.
Trade Enquiries to J. H. Chad.

25/-
post free

Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, November 23rd.

SUNDAY, November 23rd.

- 3.0-5.30. Programme S.B. from London
 8.30 Hymns: "The Lord of Acheron" (Prose)
 (N. 100) "Church Procession" (The Pres-
 byterian Hymnals)
 Anthem: "By the Waters of Babylon"
 Address by the Rev. J. S. MATHIAS, M.A.
 Hymns: "Father in High Heaven Dwelling"
 (N. 100) "Church Procession"
 9.0-10.35. Programme S.B. from London

MONDAY, November 24th, WEDNESDAY, November 26th, and SATURDAY, November 29th.

- 8.30-4.30. Gaillard and his Orchestra, relayed from the Scala Super Cinema.
 5.30-6.15. CHILDREN'S CORNER
 7.0 onwards.—Programme S.B. from London

TUESDAY, November 25th.

- 1.30-2.30. Music Concert
 5.30-6.15. CHILDREN'S CORNER
 7.0-10.30.—Programme S.B. from London.

THURSDAY, November 27th.

- 2.30-4.30.—The Station Pianoforte Quartet.
 5.30-6.15. CHILDREN'S CORNER
 7.0-10.30.—Programme S.B. from London.
 10.30-10.40.—Station Director's Talk

FRIDAY, November 28th.

- 4.0-5.0.—Gaillard and his Orchestra, relayed from the Scala Super Cinema
 5.30-6.15. CHILDREN'S CORNER
 6.40-8.55.—Ministry of Agriculture Talk. S.B. from London.
 7.0. WEATHER FORECAST and NEWS. S.B. from London
 7.10-7.30. LOCAL NEWS. S.B. from London.
 Local News

An Evening of Short Plays.

Produced by WILLIAM MACREADY
 Directed by M. J. M. J.
 THE STATION TRIO

- 7.30
 A Comedy in One Act by Charles Dance
 Pa. Loc. Station
 EDNA GOFFREY TURNER
 Addressed to George and ANGER LYNCH
 (N. 100) Song by WILLIAM MACREADY
 Scene: A Room in Springfield's House, Paris.

- 8.45. "THE IRISH DOCTOR."
 A Farce in One Act by J. K. Wood
 Mrs. Baresford (a Wealthy Widow)
 EDNA GOFFREY TURNER
 Ned (Maid to Mrs. Baresford)
 EDNA LESTER

Dr. Hilda O'Farrell
 M. J. M. J.
 Scene: Mrs. Baresford's House in London.

- 9.30. WEATHER FORECAST and NEWS. S.B. from London
 Mr. J. A. F. ELGUMBE. S.B. from London
 Local News.

- 10.0. NUMBER THIRTEEN
 A Farce, Comedy in One Act by George Robinson
 Mrs. O'Farrell EDNA GOFFREY TURNER
 S. J. M. J. F. N. A. LESTER
 Mr. Baresford WILLIAM MACREADY
 Mr. O'Farrell PARK R. LYNCH
 Scene: A Room in Mr. O'Farrell's House.

- 10.30. Close down.



The Treasure Chest of Music — and its Key

ASK any Cossor user what he appreciates most and—if he is a real music lover—he will probably emphasize the exceptional purity of its reception. Why should the Cossor design be responsible for a greater mellowness of tone and the uncanny absence of microphonic noises?

Out of mere curiosity we ask you to examine critically a Cossor Valve and any ordinary Valve with straight filament and tubular Anode. Look at the Grids. In the Cossor you'll see the Grid band electrically welded on to a stout support and the Grid itself wound to well-known hood shape—but each turn of the wire anchored in three distinct places. That is one reason for Cossor superiority—an absolutely rigid and immovable Grid. Now compare this with the Grid in the ordinary Valve and you will find a spiral of wire anchored once only to every turn (in some Valves the spiral Grid is only supported at each end). Obviously Cossor construction permits that perfect grid control which is essential for the pure reproduction of speech.

Finally a comparison of the filaments in the two Valves will show you, in the one, an arched filament and in the other a long, straight one. Due to the fact that all metals expand when heated, the ordinary valve either supports its filament between electrodes sprung apart or makes use of a coiled spring. In the Cossor the filament is arched—just like an old Roman Bridge—and it can support its own weight indefinitely under all conditions.

Obviously a spring-supported filament must be productive of microphonic noises.

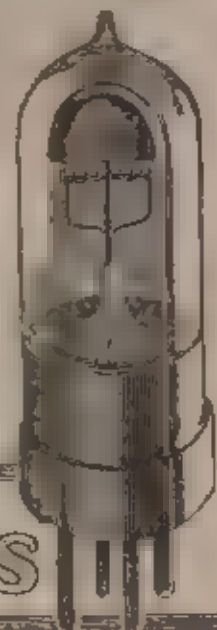
These two simple little explanations should make it quite clear why Cossor Valves give better Loud Speaker results.

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Manufactured in two types

P.1. For De-
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 uw
 P.2. (With Rod
 Top) 12/6



Cossor Valves

Advertisement of A. C. Cossor, Ltd., Highbury Grove, N. 5.

Patent No. 1232.

Nottingham Programme.

5NG 322 M.

Week Beginning Sunday, November 23rd.

SUNDAY, November 23rd.

8.0-8.30. } Programmes S.B. from London
8.0-10.35. }

MONDAY, November 24th, THURSDAY,
November 27th, and SATURDAY,
November 29th.

3.10-4.30. T. S. in Picture Theatre Orchestras.
Musical Director: Andrew James.
5.0-5.15. CHILDREN'S CORNER
6.0-6.15. "Toons" Corner
7.0 onwards. Programmes S.B. from London.

TUESDAY, Nov. 25th, WEDNESDAY, Nov. 26th.

1.30-1.45. Gramophone Records. Nov. 26th.
3.30-4.30. Lyons' Café Orchestra. Conductor
5.15-6.0. CHILDREN'S CORNER
6.0-6.15. "Toons" Corner
7.0 onwards. Programmes S.B. from London

FRIDAY, November 28th.

3.30-4.30. Lyons' Café Orchestra. Conductor
Mussey Eyr.
5.15-6.0. CHILDREN'S CORNER
6.0-6.15. "Toons" Corner
6.40-6.55. Ministry of Agriculture Talk
S.B. from London

7.0. WEATHER FORECAST and NEWS
S.B. from London

P. J. Y. SCHOLLEN S.B. from London
Local News

Popular Concert.

WILLIAM T. BERNES LADIES

7.45-8.15

CHARLES KEYWOOD (Baritone)
ARTHUR W. HAYES, O.B.E. (Baritone)

H. A. BROWN, Entertainer at the Piano.

7.30. The Choir
Excesses Barba (25)
S. B. from London
Singer, Myself. A. B. from London
Home, Sweet Home Bishop (25)

7.45. Entertainer at the Piano.
Patriotic Songs. S. B. from London
My Word, You Do Look Queer
Watson and Lee (7)

7.55. Baritone Songs
"The Sands of Dee" Frederic Clay
"Songs My Mother Taught Me" Deorah

8.3. Recitation from Dickens.
"Nicholas and Wankford Squeezers."

8.13. The Choir
A May Morning. D. B. from London
"God of Home" S. B. from London
A Vision of Llanochryd. Agnes Jenkins (1)
Night of Stars and Night of Love
Offenbach

8.25. Entertainer at the Piano

8.35. Baritone Songs.
H. B. from London S. B. from London
S. B. from London
"Invitation" S. B. from London
"My Dream" S. B. from London

8.45. Recitation from Dickens.
"The Sands of Dee" Frederic Clay

8.5. The Choir
Gwaha's Harp. D. B. from London
Land of My Fathers. S. B. from London
Venus Lovers. S. B. from London
Ye Banks and Braes. S. B. from London (25)

9.1. Entertainer at the Piano

9.2. Recitation
WEATHER FORECAST and NEWS
S.B. from London

Mr. J. A. P. EDGUMBE, S.B. from
London. Local News.

10.6. Baritone Songs.
"Till Death" S. B. from London
"Wimmen are Wimmen" S. B. from London
H. B. from London

10.10. The Choir
Choral Selections.

10.22. Charles Keywood and the Choir
"Land of Hope and Glory" S. B. from London (1)

11.30. Close down.

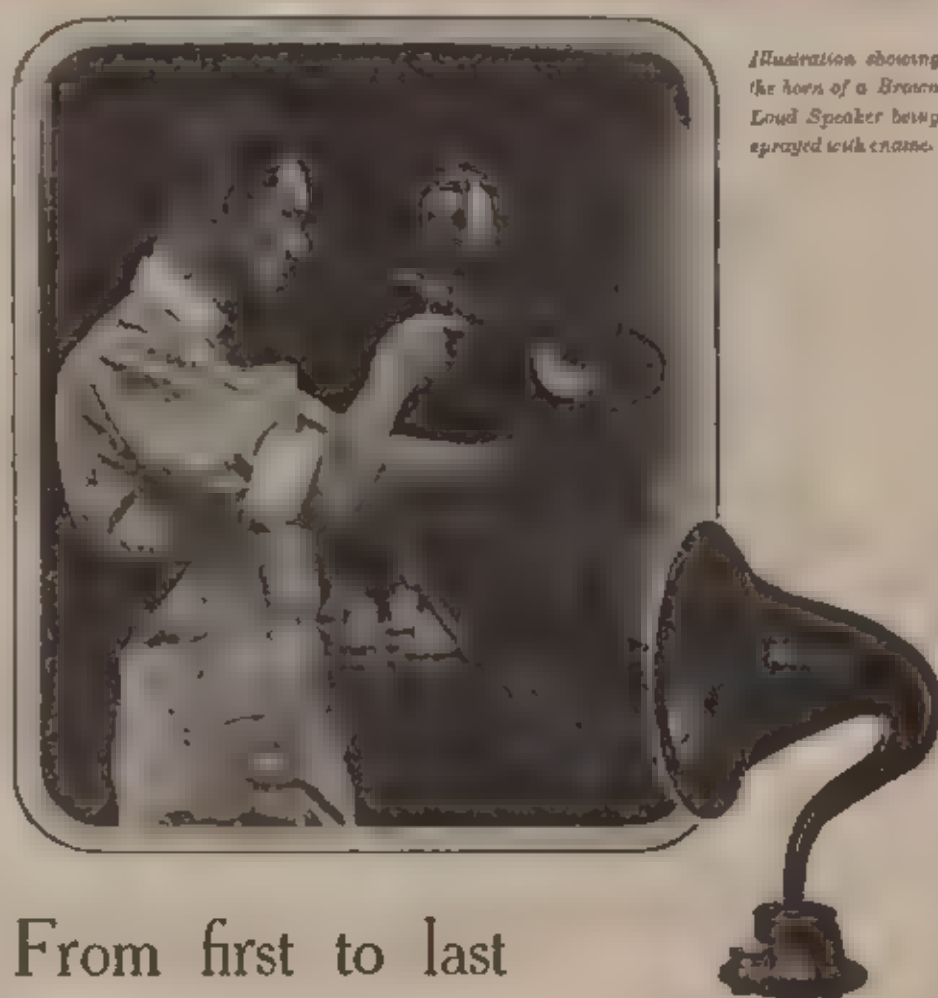


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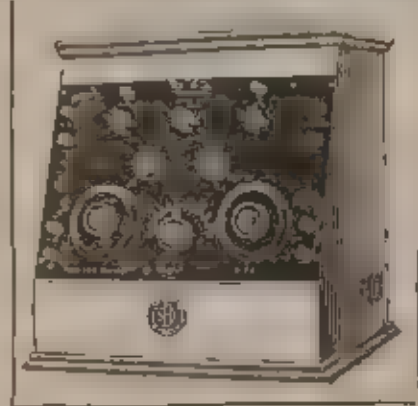


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Stoke - on - Trent Programme.

6ST 306 M.

Week Beginning Sunday, November 23rd.

SUNDAY, November 23rd.

3.0 5.30 Programmes S.B. from London

MONDAY, November 24th, and WEDNESDAY, November 26th.

3.30 4.30. The Majestic Cinema Orchestra.
Musical Director, Thomas Beckett.

5.0 6.0. CHILDREN'S CORNER

7.0 11.0.—Programmes S.B. from London

TUESDAY, Nov. 25th, THURSDAY, Nov. 27th,
and SATURDAY, Nov. 29th.

3.30 4.30. The Majestic Cinema Orchestra.
Musical Director, Thomas Beckett

5.0 6.0. CHILDREN'S CORNER

7.0 onwards.—Programmes S.B. from London.

FRIDAY, November 28th

3.30 4.30. The Majestic Cinema Orchestra
Musical Director, Thomas Beckett

6.0 7.0. CHILDREN'S CORNER

8.45 9.5. Ministry of Agriculture Talk S.B.
from London

7.0 WEATHER FORECAST and NEWS
S.B. from London

PERCY SCHOLDS. S.B. from London.
Local News.

THE APOLLO QUARTET

W. ROSENER, Solo (Soprano)

HILDA COOK (Soprano)

LARRY BLIZZARD (Tenor)

LUCIEN BOULMIER (Bass)

Humorous Monologues

7.30 Quartet

Adolph Adams
Solo Tenor and Alto

"The Comrade" F. A. Chaffin (S.)
Pianoforte Solo.

7.45 "Evening Halls" Palmgren
Grand March from The Nutcracker

7.55 Soprano Songs.

"The Swallows" Cowen (1)

"The First Violet" Mendelssohn

8.5. Humorous Monologues

"The Pictorial's Nightmare" Graham Squires (13)

"The Street Watchman's Story" Winter (13)

"El Yo' Like" Ambrose Barker (13)

8.20 Quartet

"On the Sea" Dudley Buck (2)

"I Dare Not Ask a Kiss" E. G. Barrington

"I Promise Send Me Back My Heart" S. E. L. (2)

8.3. Baritone Songs.

"A Little Waltz" Lully (1)

"Youth" Kennedy Russell

"Youth" Francis Allgren (1)

8.45. Pianoforte Solo.

Hungarian Rhapsody Liszt

8.55. Soprano Songs

"Softly Blooming" Spohr

"Where the Bee Sucks" Arne

9. Pianoforte Solo

"The Watchman" Elgar (11)

"The Watchman" James Cotman

10. Humorous Monologues

"The Girl on the Stairs" Lawrence Hanley (18)

10.15. Baritone Songs.

"The Watchman" Elgar (11)

10.4. WEATHER FORECAST and NEWS

S.B. from London

Mr J. A. P. ELDERMAN. S.B. from London.

10.6. Quartet.

"The Watchman" Elgar (11)

"The Watchman" James Cotman

10.10. Humorous Monologues

"The Girl on the Stairs" Lawrence Hanley (18)

10.15. Baritone Songs.

"The Watchman" Elgar (11)

10.20. Soprano Songs.

"The Watchman" Elgar (11)

10.25. Pianoforte Solo.

"The Watchman" Elgar (11)

10.30.—Close down.

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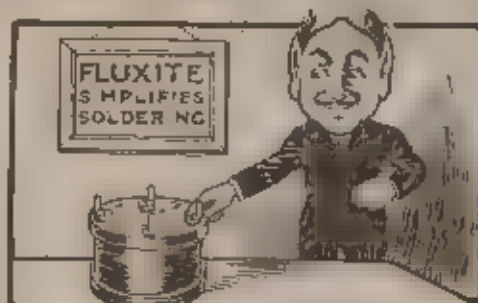
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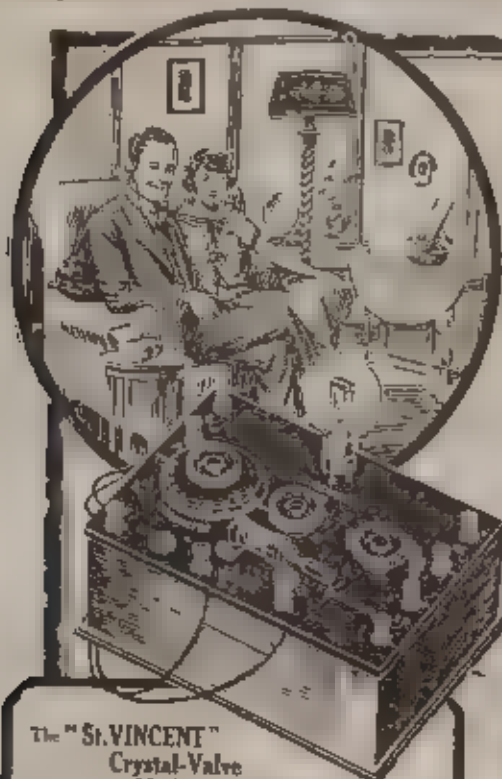
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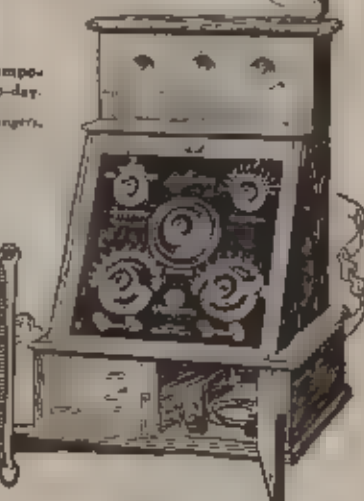
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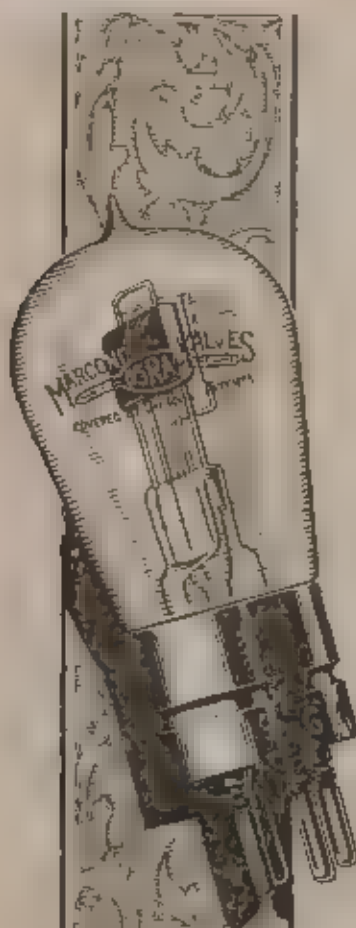


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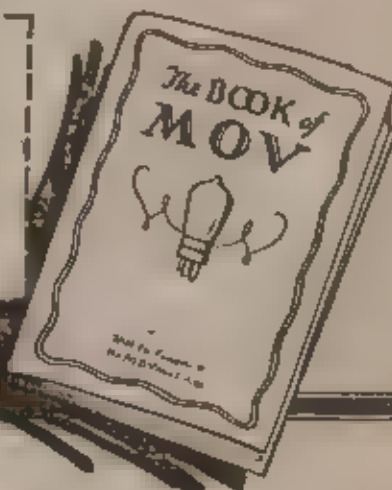
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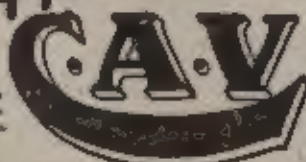
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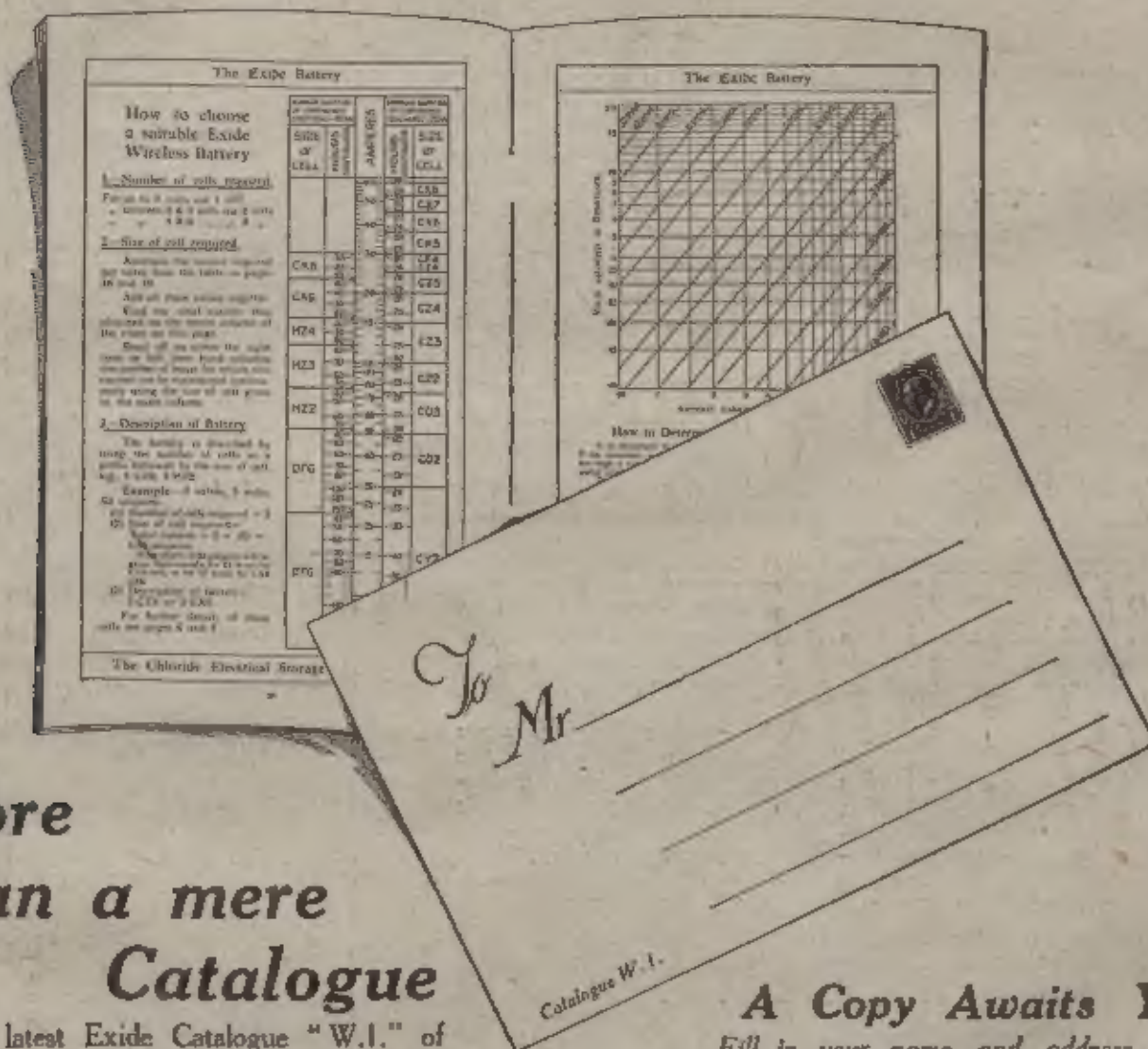
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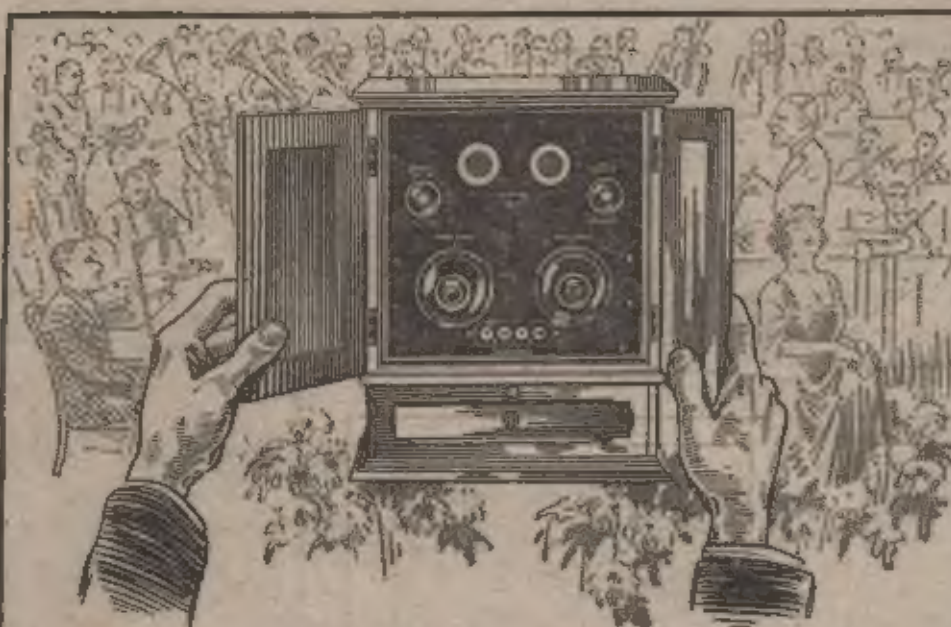
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